

The NEW YORK
CLIPPER
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SEPTEMBER 4, 1918

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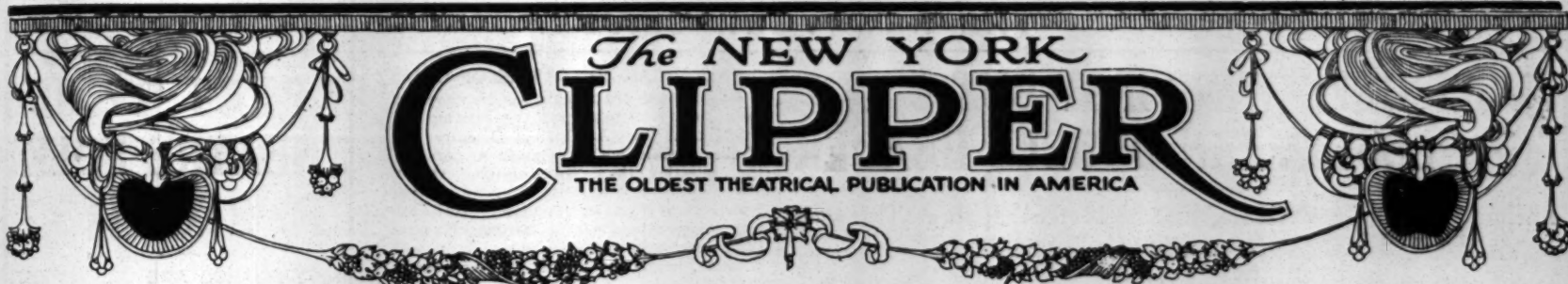
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U. S. ARTISTS IN ENGLAND MUST FIGHT

DRAFT HITS AMERICAN ACTORS

LONDON, Eng., Aug. 13.—American performers in London will have to decide within the next few weeks whether they will return to the United States to join the colors or be inducted into the British army. This comes about through an agreement between the United States and Great Britain, the details of which have just been published, under which all American artists in England must either join the American colors or suffer induction into the British army. Many Americans who are weighing the situation are thinking very seriously of returning to New York.

According to the terms of a convention made between this country and the United States, American citizens from twenty-one to thirty years of age are required to enlist in the British army or return to the States before September 29. Those wishing to go back must apply at the police station where they are registered under the Aliens Restriction Order, before August 21, and must make their own arrangements for the return voyage. Failing to do this they become liable for immediate service in the army here without any right of appeal or exemption. Those returning must be in possession of a passport issued by the American Consul General in London.

Arrangements have been made by the American authorities for Americans to enlist in their own army in this country, and those who do so instead of returning to the United States for service or serving in the British army may enlist before September 29 by applying to the nearest British recruiting office.

Americans who choose to remain in this country, and who do not join the American forces before September 29 will come within the operation of the British Military Service Acts on the making of the necessary Order in Council, which will be made on or about August 30, and before the thirtieth day after the date of the Order in Council any American who has not applied to return to the United States, or has not enlisted in the American forces, may apply to a British tribunal for exemption on any of the grounds open to British subjects for claiming exemption. On or about September 30, those who have not left for the United States or joined the American forces will be liable, subject to the statutory provisions as to exemption, to be called up for service in the army.

Those who serve in the British army will receive the same pay, pension, separation allowances, etc., as British subjects. Men who attain the age of twenty-one after July 30 will be required within thirty days after reaching twenty-one, or before September 30, whichever is the longer period, to join the American forces in this country, or to return to the United States, or to join the British army, subject to any rights of exemption. Americans who hold a certificate of exemption issued by or on behalf of the American Embassy will not be liable to military service in this country.

RECITATIONS ARE SIMILAR

It is possible that there will be a mix-up over the recitation entitled "The World's Handicap," regarding which Willie Weston last week issued a warning to other performers in which he stated that it belonged entirely to him.

It appears that some time ago Jean Havez wrote a recitation entitled "The World's Handicap" for Arthur Lipson, who is said to have used it for some time. Weston's recitation is said to contain the same idea, each nation being represented by a horse. When Havez learned that Weston was using such an act he wrote a letter to James A. Timoney, Weston's attorney, explaining the situation. Both performers will hardly care to go on using similar material. Therefore, the matter will not likely come up before the N. V. A. for a ruling.

STRONG MAN IS HURT

TRENTON, N. J., Sept. 1.—Harry Waters, famous as a "Strong Man," was severely injured last night while giving his performance at the carnival of the Holy Name Church, this city. Waters placed a 311-pound rock on his chest, and had a man break it with a sledge hammer. With the breaking of the stone Waters sustained a fracture of four ribs on his left side. He was removed to the McKinley Hospital in an unconscious condition.

H SUBWAY HURTS LEBLANG

On account of the sudden cutting off of the shuttle route and the installation of the new "H" system in the subway, a considerable loss has been felt by the Joe Leblang ticket exchange, in the basement of 1482 Broadway, where Leblang was in the habit of catching them coming and going for cut-rate tickets. The crowds are now being shifted to the other side of the track, greatly to the financial discomfort of Leblang.

BILLY CLIFFORD MARRIED

URBANA, Ohio, Sept. 2.—Billy S. Clifford, the vaudeville actor and musical comedy star, announced his marriage to Mae Collins, of Worcester, Mass., today. The marriage took place in St. John's Roman Catholic Church, Indianapolis, last week. Mr. and Mrs. Clifford will make their home in Urbana. Billy Clifford owns two picture houses and a theatre in the town.

"SHANGHAI" SCORES IN LONDON

LONDON, Eng., Aug. 29.—"Shanghai," an American musical play, with music by Isidor Witmark and book by William Cary Duncan, has scored a great big success at the Drury Lane Theatre. It was produced under the direction of Arthur Collins and J. O. Sacks, and staged by Wm. J. Wilson. A long run is predicted for the play.

BLAIR'S "OUT THERE" OPENS

ALLENTOWN, Pa., Sept. 2.—Sam Blair's "Out There," with an all-star cast, opened here tonight. Some of those in the cast are Amelia Bingham, Thomas W. Ross, Pauline Lord, Frederick Warde and Mary Shaw. The tour will be to the Coast and return.

MA-BELLE OUT OF SHOW

ATLANTIC CITY, Aug. 30.—Ma-Belle, the dancer, who opened here with John Cort's "Fiddlers Three" did not go to Washington with the company, owing, it is said, to the fact that a man in her act was an alien. In Washington her place was filled by another act.

FORM KEITH PENSION FUND

WILL CARE FOR AGED EMPLOYEES

Articles of incorporation of the B. F. Keith Pension Fund were filed with the Secretary of State in Albany last week. The incorporators are: A. Paul Keith, Edward F. Albee, Maurice Goodman, Edward J. Lauder, Jr., and John J. Murdock, all of New York.

The principal office of the fund is to be in New York, and it was organized to create and hold funds for the benefit of sick and needy employees of the various Keith enterprises, including old-time actors who have been prominently identified with the Keith theatres.

The fund is to be operated along lines similar to those of the Actors' Fund, with the exception that there are to be no membership dues in the Keith organization.

TO MANAGE HILDINGER HOUSES

TRENTON, N. J., Sept. 2.—James F. Clancy, formerly well known as a manager in this city, has been engaged by Charles F. Hildinger as general manager of the Hildinger enterprises, which include the Strand, Park, Princess, Bijou and Majestic theatres, in this city, the Strand in Lambertville and the Strand in Doylestown. Clancy will assume his new duties this week.

RATS HEARING AGAIN POSTPONED

The hearing set down for last Thursday in the current investigation of the financial affairs of the White Rats Actors Union was postponed until a date to be decided on later. The postponement was occasioned by the inability of Harry Mountford to appear as a witness, owing to the fact that he was stricken with ptomaine poisoning early in the week.

PLAN SMILEAGE CAMPAIGN

Plans are under way for a "Smilage" campaign in New York City early in the fall.

Harold Braddock, director of "Smilage," with headquarters in Washington, D. C., was in New York last week in conference with department heads of the Liberty Theatre booking office and plans were laid for the coming "drive."

HOLD ACTOR AS DRAFT DODGER

NELSONVILLE, N. Y., Aug. 29.—James Brown, an actor, twenty-eight years old, playing with a small carnival circus, was arrested today, charged with being a draft dodger. Brown, who played a soldier in a military act with the circus, claimed he had registered at Newport News, Va.

LOSES \$1,000 GEM

Beatrice Allen reported to the police last week that she had lost a diamond drop, containing three stones, valued at \$1,000. According to Miss Allen, she had the jewels on her neck when she was leaving the Grand Central Station and first missed them when she reached the Biltmore Hotel.

"PHOEBE PRETENDS" FAILS

PHILADELPHIA, Pa., Sept. 2.—Eleanor Gates' last effort, "Phoebe Pretends," had its first showing today as the initial attraction of the season at the Broad Street Theatre.

Hopes inspired by pleasurable retrospection were dashed to the ground for the present piece is about as dull and ineffectual a bit of playwriting of any sort as has been put forward seriously in some time.

It would be far more agreeable to record the Broad's opening as an auspicious one, but strict justice forbids. The so-called comedy is hardly worthy of any extended consideration. Nothing of the slightest importance occurs in any of its three acts; it is full of pointless conversation regarding situations in which the audience can have only the slightest possible interest and the acting in nearly every instance is stilted and unnatural.

The chief "child," Elizabeth Kennedy, is clever but somehow unwholesomely precocious, while the two other youngsters, Harriet L. Mendel and Helen McDonald, aroused a few ripples of laughter now and then. The grown-ups are about as tiresome a lot as one could meet across the footlights in any playhouse.

Miss Gates' idea evidently was to show how the prevalent taste for the movies among children quickens the imagination of Phoebe and wins her a step-mother of her own choice. This idea, more happily and certainly more humorously developed, might have proved quite acceptable, but it is so encumbered with nonsense regarding the evils of divorce, that one loses sight of the original intention. Even at the play's end one is still at a loss to know what Phoebe was pretending.

Even the capable Diantha Pattison is lost in an ungracious role and there is too little of the good character work of Marcia Harris who appears as the proprietress of a girls' school. The wealthy scholars seem to have a horror of divorce, whereas in real life there is probably no domestic situation in which they would take more delight.

LIBERTY THEATRE SHOWS BOOKED

Contracts were closed last week with the following attractions for the Liberty theatres: "The Love Mill," "Chin-Chin," "Maytime," Maud Tiffany Vaudeville Co., "The Little Teacher," "Flo-Flo," "Out There," "Oh! Lady Lady," May Robertson in "A Little Bit Old-Fashioned."

ACTOR MUST PAY CAR WAR TAX

According to a decision reached last week by the council of the Actors' Equity Association the actor and not the manager must pay the extra expense imposed by the war tax for traveling in Pullman sleeping cars unless otherwise specified in the actor's contract.

7TH AVENUE OPENS SEPT. 9

Marcus Loew's Seventh Avenue Theatre will open the season on September 9 with "The Man Who Stayed at Home." Many of the original cast have been engaged, including Walter Browne, Malcolm Dunne, Rose Coghlan and Katherine Kaelred.

ELSIE JANIS TO LEAD REVUE

LONDON, Eng., Aug. 27.—Elsie Janis is named as one of the leading members of the forthcoming Palace Theatre revue, "The Bird of Paradise." Owen Nares and Nelson Keys will also have prominent roles.

PUBLISHERS WIN FIRST BUT LOSE 2nd IN DOUBLE HEADER

Phelan Pitched Good Game, But Indifferent Support Threw It Away—Good-Sized Crowd Sees Both Contests

After administering an easy defeat to the McAlpins, the Music Publishers lost the second game of a double-header to the Kingsbridge Athletics at Dyckman Oval last Sunday afternoon. The first contest was a walkover for the publishers; the nightcap was bitterly contested until the last man was out.

The boys from the music houses should have added the last game to their string of victories. Errors at critical stages, were responsible for the defeat. Phelan pitched his usual good game and, although he got himself into a number of bad holes, succeeded in pulling himself out in every instance but one—the fatal ninth. Anything like gilded support would have saved him in this instance.

First Game.

The Publishers started off like a house afire in the very first inning. Gillespie walked. Schoenbaum flew to center. Phelan was given transportation to the initial sack. King hit to right, scoring Gillespie, going to second himself on the throw-in. Heinle let Haeffle's drive get away from him, Phelan scoring. Le Vinness hit safely to right, scoring King and Haeffle. Hablewait hit to Le Mare, forcing Le Vinness at second and ending the run-getting for this inning. Four runs.

In their half of the first the McAlpins got two, on McAdams' Texas leaguer to left and Nagle's spoke to the same locality, both scoring on Woods' single to center. This ended their run-getting.

The Publishers scored another in the fourth on Gillespie's triple to deep right and Schoenbaum's single to center.

Three more were chalked up for the publishers in the fifth. Phelan hit the first one over to center for a double. He went to third where Nagle and Hampton collided when both went after King's pop-up to short center and scored a moment later on Le Vinness' sacrifice fly to center. Hampton, in trying to head Phelan off at the plate, threw the ball away, King trotting across the plate with another tally. Haeffle went to third on the play, from which point he scored a moment later on Hablewait's slow one down the third-base line.

Second Game

The Publishers scored one in the second. King walked. Brown fumbled Hablewait's drive. Phelan hit a high one in the diamond which Tee misjudged, taking first. Tee threw to third in an attempt to get King, who, in sliding into the bag, became entangled with the third-baseman. The umpire allowed him to go home.

Their next and last came in the fourth. Le Vinness tripled to deep right and scored on Hablewait's double to left.

The Athletics scored one each in the fifth, eighth and ninth. Their first was made on singles in succession by Bennett, Finneran and Brown, the former scoring and the latter being thrown out trying to stretch his hit into a double.

Schoenbaum fumbled Nolan's drive in the eighth and paved the way for his team's defeat. Bruns hit to right and Tee to left-center, Nolan spiking the pan for the tying run.

The Publisher's undoing came in the good-night frame. Finneran singled to right. With two down, Adler, who had been weak with the willow up until this juncture, drove one to deep right for three bases, scoring Finneran with the winning tally.

The box scores follow:

PUBLISHERS						
Players	AB	R	H	O	A	E
Gillespie, 3b	3	2	1	3	3	0
Schoenbaum, 1b	4	0	1	8	0	0

Broomer, ss	4	0	0	3	4	2
Phelan, 1f	2	2	2	0	0	0
King, cf	4	2	2	0	0	0
Haeffle, 2b	3	2	0	6	4	0
Le Vinness, rf	3	0	1	1	0	0
Hablewait, c	4	0	0	5	1	0
Dunlap, p	4	0	1	0	4	0
McCarren, lf	1	0	0	0	0	0

Totals 32 8 8 26* 16 2

McALPINS

Players	AB	R	H	O	A	E
McAdams, 1b	5	1	1	9	1	0
Nagle, ss	4	1	1	4	0	1
Hagen, lf & p	2	0	2	1	0	0
Woods, c	4	0	1	7	0	0
Heinle, 3b	4	0	0	0	3	1
Terhune, p & lf	1	0	0	0	2	1
Le Mare, 2b	4	0	1	1	4	0
Hampton, cf	2	0	0	2	0	0
Gluherst, rf	4	0	0	0	0	0

Totals 30 2 6 24 10 3

*Nagle out; hit by batted ball.

Score by innings:

Publishers	4	0	0	1	3	0	0	0	x—8
McAlpin	2	0	0	0	0	0	0	0	0—2

Summary.

Two-base hits—Phelan, Hagen. Three-base hits—Gillespie. Stolen bases—King, Woods. Sacrifice fly—Le Vinness. Sacrifice hit—Hagen. Struck out—By Dunlap 5 (Heinle, Terhune, Hampton 2, Gluherst); by Terhune 4 (Hablewait, Dunlap 3); by Hagen 1 (Hablewait). Base on balls—Off Dunlap 6 (Hagen, Terhune 3, Hampton 2); off Terhune 3 (Gillespie 2, Phelan). Passed balls—Woods 3. Double plays—Heinle to Le Mare to Adler, Dunlap to Haeffle to Schoenbaum, Broome to Haeffle to Schoenbaum. Time of game—1 hour and forty-five minutes. Umpire—Connolly. Attendance—500.

PUBLISHERS

Players	AB	R	H	O	A	E
Gillespie, 3b	5	0	0	2	3	1
Haeffle, 2b	4	0	3	2	2	0
Schoenbaum, 1b	4	0	0	14	0	2
Broome, ss	4	0	1	2	3	2
McCarren, rf	3	0	0	0	0	0
Le Vinness, cf	2	1	2	1	3	0
King, lf	3	1	0	0	0	0
Hablewait, c	4	0	1	5	2	0
Phelan, p	4	0	1	0	2	0

Totals 33 2 8 26* 15 5

KINGSBRIDGE ATHLETICS

Players	AB	R	H	O	A	E
Brown, ss	4	0	1	0	3	1
Adler, 1b	5	0	1	11	9	0
Nolan, lf	3	0	1	1	0	0
Carrott, 2b	4	1	0	3	3	0
Bruns, 3b	4	0	1	1	3	1
Tee, c	4	0	3	7	1	0
McRobbie, cf	4	0	1	2	0	0
Bennett, rf	4	1	1	2	0	0
Finneran, p	4	1	2	0	3	0

Totals 36 3 11 27 13 2

*Two out when winning run scored.

Score by innings:

Publishers	0	1	0	1	0	0	0	0	0—2
Athletics	0	0	0	0	1	0	0	1	1—3

Summary.

Two-base hits—Haeffle, Broome, McRobbie, Hablewait. Three-base hits—Le Vinness, Adler. Hit by pitcher—Nolan, Schoenbaum. Sacrifice hits—McCarren. Stolen bases—Nolan, Haeffle 2, Le Vinness. Struck out—By Phelan 4 (Adler 2, Nolan, Carrott); by Finneran 6 (Gillespie, Schoenbaum, Broome 2, King 2). Base on balls—Off Phelan 1 (Brown); off Finneran 4 (Haeffle, Le Vinness 2, King). Double plays—Le Vinness to Haeffle, Bruns to Adler, Brown to Carrott to Adler. Time of game—Two hours. Umpire—Connolly. Attendance—750.

BALTIMORE LIKES "ONE OF US"

BALTIMORE, Md., Sept. 2.—In choosing their first production for the opening attraction at the Auditorium Theatre the Shuberts could not have made a more fitting selection than "One of Us," Oliver Morosco's newest comedy, which was shown here for the first time tonight. It is fitting because people are desirous of something exciting, yet sufficiently light and pleasing, with clever wit that is always enjoyed.

The plot deals with a wealthy young college man and his chance acquaintance with a cabaret singer. But the way in which the story is told is novel, because he falls in love with her in a different way.

Arthur Ashley, who takes the lead as David Strong, delighted his audience by his splendid portrayal of an ex-convict. Although this character is the only unreal one in the whole play, Mr. Ashley depicts his role with such aptitude that it is brought completely into his atmosphere. This actor was seen last year in the Western production, "The Man Who Came Back," and is also well known to many screen lovers. Playing opposite him is Bertha Mann, as Joan Gray, cabaret singer, in Harry's, Chicago, who, although not known to many Eastern people, has played with large stock companies in the West. She carries her part with capability, especially in the cabaret scene.

Other characters were not outstanding, with the exception of Harry C. Bradley in the role of "Parson" Smith, a waiter by profession but a preacher by vocation, who amused his audience with his droll humor.

In collaboration with Joseph Swerling, Jack Lait, newspaper man, journalist and short-story writer, is the author of this new play, presented at Los Angeles for the first time and at Long Branch and Asbury Park last week. "One of Us" will open the season at the Morosco Theatre in New York City next Monday.

TRENTON LIKES BAYES SHOW

TRENTON, N. J., Aug. 31.—"Look Who's Here," a new musical play starring Nora Bayes, had its first presentation on any stage at the Trent Theatre here tonight. The piece, the book and lyrics of which are by Harry B. Smith, and the music by A. Baldwin Sloane, is an amusing fling at the "new" woman in politics.

The story revolves around the attempt of suffragists to elect a woman as mayor of an Eastern metropolitan city. The candidate of the woman's party is the sweetheart of the candidate of the male opposition.

Miss Bayes, in the role of the woman candidate made the most of the part, injecting much humor into the dialogue and putting over several songs in her usual irresistible manner.

"Home Life," as sung by Miss Bayes and Irving Fisher, scored strongly, as did "Happy Days," a rollicking melody depicting the old days of the wide open town and dizzy cabarets.

Florence Morrison, a portly person, enacted the role of the suffragette leader in a manner that won her rounds of applause. William Kent, cast as the mere husband of the woman political leader, handled the role cleverly, and with Miss Morrison, scored heavily in a duet number.

Arthur Deagon, Hal Forde, Lew Cooper, Al Fields, Viola Cain, Merceita Esmonds and Jane Elliott were other members of an evenly balanced cast.

"Look Who's Here" is produced by H. H. Frazee, theatrical and baseball magnate. It is elaborately staged by Leon Errol and magnificently costumed.

After a brief tour, which includes Pittsburgh, Cleveland, Baltimore and Washington, the piece will be given its New York city premiere early in October.

YIDDISH "POTASH" COMING

William Morris is making arrangements to present Montague Glass' play "Potash and Perlmutter" in Yiddish at a Broadway Theatre. The part of Potash will be played by Bernard Bernstein and Perlmutter by Sam Mann, from the vaudeville stage. The leading feminine character will be played by Henrietta Schnitzer, popular in East side theatres.

EXPECT 12,000 THEATRE FOLK TO REGISTER

DRAFT BOARDS ARE CONVENIENT

It was stated at the office of Martin Conboy, Director of the Selective Service Bureau of Draft Regulations, of New York State, this week, that theatrical people, subject to registration in the new eighteen to forty-five draft, the date of registration for which has been set for Thursday, September 12, would find registry boards conveniently situated throughout the theatrical district. It is expected that approximately 12,000 theatre folk will register.

The following is a list of draft boards located in and around the theatrical section of New York City: 418 West Twenty-eighth Street, 711 Eighth Avenue, 1416 Broadway, Tenth Avenue between Fifth and Fifty-first Streets, 228 East Twenty-third Street, 318 West Fifty-seventh Street, 117 West Sixty-first Street, 240 West Thirty-first Street, 303 East Thirty-sixth Street, 209 East Forty-sixth Street, 201 East Sixty-ninth Street, 126 West Forty-sixth Street.

The hours of registration will be from 7 A. M. to 9 P. M. All men who are within the new draft ages, whether they are citizens of the United States or not, must register on September 12. The sole exceptions are diplomatic or consular representatives of foreign nations.

Those who are eligible for registration for the new eighteen to forty-five draft, must register, with their local draft boards, where they make their permanent homes. Those who have no permanent homes must register where they are on September 12.

Men, who expect to be absent from their homes on September 12, may register by mail sufficiently in advance so that their registration record reaches their local board by September 12.

Those, who are subject to registration who are out of the United States on September 12, must register with their local boards within five days after their return to this country.

"DOUBLE EXPOSURE" TO CLOSE

"Double Exposure," Avery Hopwood's farce, which Selwyn and company produced will close at the Bijou Theatre next Saturday. It will be succeeded by Oliver Morosco's production of Jack Lait's "One of Us," which opens at the same theatre next Monday.

"Allegiance" will also close Saturday night. This piece is at the Maxine Elliott Theatre. "Maytime" probably will be moved into the Maxine Elliott Theatre from the Lyric.

HELD FOR SUICIDE ATTEMPT

Madeline Bafagen, a nineteen-year-old actress, living in a furnished room in West Fifteenth street was last week found unconscious from illuminating gas by Miss F. Allen, who conducts the boarding house. She was restored to consciousness by Policeman Carrell and taken to Bellevue Hospital. She is held, charged with attempting suicide, although no reason for her act can be ascertained.

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FOUR LIBERTY CAMPS DROP ROAD SHOWS

Forced by the impossibility of successfully transporting shows between four of its camps, the United States Government last week decided to play no more road shows in the theatres in these quartette of camps. Stock companies are to be placed in their stead. The camps are Custer, in Michigan; Dodge, in Iowa; Sherman, in Ohio, and Pike, in Arkansas.

This decision was reached at a conference held in the office of Daniel Frohman between members of the War Department, Commission on Training Camp Activities and a number of stock managers. Those present were: John C. Travis, Daniel Frohman, H. O. Stubbs and DeHull N. Travis, representing the Government theatrical division, and H. M. Webster, H. Rumsey, Vaughan Glaser, James Fletcher, J. E. Horne, George Newell, W. S. Harkin, A. Leftwich, Alonzo Price and Morgan Wallace.

Musical stock will take the place of road shows in the four camps. This will give the commission a chain of nine stock theatres in the West and Middle West. The companies will be interchangeable between the nine camps.

The five camp theatres in which stock companies have been playing for some time are Camp Lewis, in Washington State; Camp Kearney and Fremont, in California, Cody, in New Mexico, and Taylor, in Louisville, Ky.

When the new policy of the Government with regard to the quartette of Middle Western camps becomes effective, it will mean that of its thirty-two Liberty theatres, or more than 25 per cent, will play stock attractions. In other words, these nineteen theatres will constitute a separate and more or less compact stock circuit.

With the addition of four theatres to play stock attractions, and the enlargement of the stock circuit to nine camps, four additional stock companies will have to be organized. Steps looking to this end were taken at last week's meeting.

The success of the five Liberty Theatre stock companies already in operation and the prohibitive mileage encountered elsewhere by the traveling Liberty attractions prompted the action. The employment of resident musical stock companies, the managers were told, has been found necessary because some of the Middle Western and Far Western Liberty theatres are so isolated from the other or Eastern and South-eastern camps, that the traveling attractions now touring the Liberty circuit cannot afford to make the long jumps.

GLOBE PANS EXPOSITION

The New York International Exposition in the Bronx came in for a severe panning editorially by the New York *Globe* last week on account of alleged racial discrimination by the exposition authorities. A negro reader of the *Globe* wrote that paper a letter in which he said he and other members of his race had been denied admission to the grounds because of their color.

The newspaper calls on District Attorney Martin of the Bronx to put a stop to the alleged illegal race discrimination practiced by the exposition officials, and insists that punishment be meted out to the "lawbreakers," who are characterized as "panderers to a vicious race prejudice."

"WHY WORRY" TO CLOSE

"Why Worry?" with Fanny Brice and the Avon Comedy Four, will close at the Harris Theatre Saturday, Sept. 13. It will give way to "Some Night!" Harry Delf's musical play, arrangements to this end being made last week between A. H. Woods and Joseph Klaw, who produced "Some Night!" The play at present is playing a three weeks' engagement at the Tremont Theatre, Boston.

MORSE AND ASHLEY ARRESTED

Billy Morse, comedian of the vaudeville act known as "A Night in the Trenches," and Herbert Ashley, formerly of the team of Ashley and Lee, Matthews and Ashley, etc., were arrested early last Saturday morning on the corner of Forty-seventh street and Seventh avenue, charged with disorderly conduct and interfering with a police officer. According to Morse, his arrest was occasioned by curiosity, due to his anxiety to witness what he thought was a street fight.

Morse declares that he was standing in front of the restaurant on the corner of Forty-seventh street and Seventh avenue shortly after 1:30 Saturday morning, and, observing three men clad in civilian garb talking excitedly over something, walked over to see what the argument was about.

The three men, who turned out later to be plain clothes detectives, Morse asserts, immediately pounced upon him, and, after accusing him of hindering their efforts to make an arrest, one of them cut his head open with a club and otherwise mauled him all over the pavement. Not knowing the three strangers were detectives Morse claims that he put up a stiff fight, being under the impression that he was battling with highwaymen.

Ashley, who happened along when the uproar was at its height, claims that he thought Morse was being set upon by thugs and asked the man who was beating Morse with a club to desist. Whereupon, said person informed Ashley that he was a detective and that he, Ashley, might consider himself under arrest. The two actors were then led to the bastille with the green lights on Forty-seventh street and arraigned in the West Side Court later.

COLLIER SCORES IN NEW COMEDY

WASHINGTON, D. C., Sept. 2.—Holding the center of the spotlight, which might have been expected to shine upon William Collier, the shades of George Washington and Ananias were conversing when the curtain rose last night at the Belasco Theatre. The father of his country was speculating upon the zeal with which the new generation might be emulating his distinguished example in regard to the well known cherry tree, while the pessimistic biblical record breaker was assuring him in the patter of 1918, picked up from newly arrived shades, that telling the truth was merely bunk as far as earth was concerned.

This bit of houseboat on the styx conversation sounded like the opening of the annual "Follies." It almost prepared the way for a blaze of light upon the glad-some charms of a Ziegfeld chorus, but instead appeared the solemn face of Mr. William Collier, the George Washington Cross of one of the funniest farces of the summer season.

The fact that somebody must contradict the slanders of Ananias makes it necessary to say immediately that Aaron Hoffman's first act of "Nothing But Lies," presented by Weber and Anderson, will have to be lifted a bit in spots if it is to measure up to the remaining two sections, but, as known to everyone, a William Collier comedy is a snowball of fun which rolls on accumulating Collierisms.

There is a climax to "Nothing But Lies," which, in fairness to future audiences, should not be disclosed, but before that point in the story is reached George Washington Cross, who tells spotless lies with the facility of a politician in campaign season, becomes fearfully mixed up with his sweetheart, his partner and the law. It is all because he is in the advertising business where dealing in superlatives is appropriate. The partner in the firm of Cross and High is the father of the girl in the case. Her brother, also in the firm, is a gentle nut who prates of the brotherhood of man and gets so full of the Bolshevik spirit that he prints anonymous attacks on his own parent and arouses the cohorts of Mr. Burleson's department.

The new play is delightfully acted by Mr. Collier and a clever supporting cast that includes Olive Wyndham, Grant Stewart, Frank Monroe and Florence Enright. Collier bought out the entire ticket rack for the opening night and gave a huge party to soldiers and sailors from the Walter Reed and Marine Hospitals.

NEW WAR BILL HITS FILMS THEATRES AND ADMISSIONS

Huge \$8,000,000,000 Revenue Measure Now Pending Calls for Twenty Per Cent. Tax on Theatre Tickets—Provides for Tax on Film Rentals

WASHINGTON, August 31.—If the provisions of the new \$8,000,000,000 War Revenue Tax bill, which relate to amusements are retained as a part of that measure when it is enacted into law by Congress on and after November 1 theatre tickets will be taxed at the rate of twenty per cent. Proprietors of theatres, opera houses and other places of amusement, including circuses, will also have to pay an increased tax.

In addition to an increased tax on admissions to picture theatres the bill also calls for the placing of a ten per cent tax on film rentals.

The clauses of the bill covering the tax on theatre admissions are as follows:

Sec. 800. (a) That from and after November 1, 1918, there shall be levied, assessed, collected, and paid, in lieu of the taxes imposed by section 700 of the Revenue Act of 1917:

(1) A tax of 2 cents for each 10 cents or fraction thereof of the amount paid for admission to any place after such date, including admission by season ticket or subscription, to be paid by the person paying for such admission: Provided, That in cases where the charge for admission is 7 cents or less, and in the case of children under twelve years of age where an admission charge for such children is made, the tax shall be 1 cent.

(2) In the case of persons (except bona fide employees, municipal officers on official business, persons in the military or naval forces of the United States when in uniform, and children under twelve years of age) admitted free or at reduced rates to any place at a time when and under circumstances under which an admission charge is made to other persons, a tax of 2 cents for each 10 cents or fraction thereof of the price so charged to such other persons for the same or similar accommodations, to be paid by the person so admitted.

(3) Upon tickets or cards of admission to theatres, operas and other places of amusement sold at newsstands, hotels and places other than the ticket offices of such theatres, operas or other places of amusement at not to exceed 50 cents in excess of the sum of the established price therefor at such ticket offices plus the amount of any tax imposed under paragraph (1) a tax equivalent to 5 per centum of the amount of such excess, and if sold for more than 50 cents in excess of the sum of such established price plus the amount of any tax imposed under paragraph (1) a tax equivalent to 30 per centum of the whole amount of such excess, such taxes to be returned and paid in the manner provided in section 904 by the person selling such tickets.

(4) A tax equivalent to 30 per centum of the amount for which the proprietors, managers or employees of any opera house, theatre or other place of amusement sell or dispose of tickets or cards of admission in excess of the regular or established price or charge therefor, such tax to be returned and paid in the manner provided in section 904 by the person selling such tickets.

(5) In the case of persons having the permanent use of boxes or seats in an opera house or any place of amusement or a lease for the use of such box or seat in such opera house or place of amusement in lieu of the tax imposed by paragraph (1) a tax equivalent to 25 per centum of the amount for which a similar box or seat is sold for performance or exhibition at which the box or seat is used or reserved by or for the lessee or holder, such tax to be paid by the lessee or holder, and

(6) A tax of 2 cents for each 10 cents or fraction thereof of the amount paid for admission to any public performance for profit at any roof garden, cabaret or other similar entertainment to which the charge for admission is wholly or in part included in the price paid for refreshment, service or merchandise, the amount paid for such admission to be deemed to be 20 per centum of the amount paid for refreshment, service and merchandise, such tax to be paid by the person paying for such refreshment, service or merchandise.

(b) No tax shall be levied under this title in respect to any admissions all the proceeds of which inure exclusively to the benefit of religious, educational or charitable institutions, societies or organizations, or admissions to agricultural fairs none of the profits of which are distributed to stockholders or members of the association conducting the same.

(c) The term "admission" as used in this title includes seats and tables, reserved or otherwise, and other similar accommodations and the charges made therefor.

(d) The price (exclusive of the tax to be paid by the person paying for admission) at which every admission ticket or card is sold shall be conspicuously and indelibly printed, stamped or written on the face or back thereof, together with the name of the vendor

if sold other than at the ticket office of the theatre, opera or other place of amusement. Whoever sells an admission ticket or card on which the name of the vendor and price is not so printed, stamped or written, or at a price in excess of the price so printed, stamped or written thereon, is guilty of a misdemeanor, and upon conviction thereof shall be fined not more than \$100.

The increases in the taxes proprietors of amusement places must pay are embraced in the following paragraphs:

Theatres, museums and concert halls, where a charge for admission is made, having a seating capacity of not more than two hundred and fifty, shall pay \$50; having a seating capacity of more than two hundred and fifty and not exceeding five hundred, shall pay \$100; having a seating capacity exceeding five hundred and not exceeding eight hundred, shall pay \$150; having a seating capacity of more than eight hundred, shall pay \$200.

(6) The proprietor or proprietors of circuses shall pay \$200.

(7) Proprietors or agents of all other public exhibitions or shows for money not enumerated in this section shall pay \$20: Provided, That this paragraph shall not apply to Chautauques, lecture lyceums, agricultural or industrial fairs, or exhibitions held under the auspices of religious or charitable associations.

The portion of the new tax law which relates to the picture business is as follows:

"That there shall be levied, assessed, collected and paid in lieu of the taxes imposed by section 600 of the Revenue Act of 1917 upon the following articles sold or leased by the manufacturer, producer or importer, a tax equivalent to the following percentages of the price for which sold or leased positive motion picture films containing a picture ready for projection, 10 per centum."

The following section of the bill calls for the placing of a three per cent tax on all forms of transportation:

SEC. 500. That from and after November 1, 1918, there shall be levied, assessed, collected and paid in lieu of the taxes imposed by section 500 of the Revenue Act of 1917:—

(a) A tax equivalent to 3 per centum of the amount paid for the transportation after such date, by rail or water or by any form of mechanical motor power when in competition with carriers by rail or water, of property by freight consigned from one point in the United States to another; and a like tax on the amount paid for such transportation within the United States of property consigned from a point without the United States to a point within the United States.

(b) A tax of 1 cent for each 20 cents or fraction thereof of the amount paid to any person for the transportation after such date by rail or water, or by any form of mechanical motor power when in competition with express by rail or water, of any package, parcel or shipment, by express, consigned from one point in the United States to another; and a like tax on the amount paid for such transportation within the United States of property consigned from a point without the United States to a point within the United States:

Members of theatrical clubs such as the Players, the Friars and the Lambs, according to the following clause will have to pay a tax of twenty per cent on dues after November 1st:

SEC. 601. That from and after November 1, 1918, there shall be levied, assessed, collected and paid, in lieu of the taxes imposed by section 701 of the Revenue Act of 1917, a tax equivalent to 20 per centum of any amount paid after such date, for any period after such date, (a) as dues or membership fees (where the dues or fees of an active resident annual member are in excess of \$10 per year) to any social, athletic or sporting club or organization, or to any produce exchange, board of trade, or other similar organization maintaining a place where produce or merchandise is sold, or to any stock exchange; or (b) as initiation fees to such a club, exchange or organization, if such fees amount to more than \$10, or if the dues or membership fees (not including initiation fees) of an active resident annual member are in excess of \$10 per year; such taxes to be paid by the person paying such dues or fees: PROVIDED, That there shall be exempted from the provisions of this section all amounts paid as dues or fees to a fraternal society, order or association operating under the lodge system. In the case of life memberships a life member shall pay, at the time for the payment of dues by active resident annual members, a tax equivalent to the tax upon the amount paid by such a member, but shall pay no tax upon the amount paid for life membership.

VAUDEVILLE

SEASON OPENS TO A GOOD START

HOUSES ARE WELL FILLED

The New York vaudeville season opened auspiciously last Monday, (Labor Day), when besides all the big time theatres opening their doors, the theatres booking junior vaudeville increased the cost of their bills and added several features to their programmes. Business at all of the theatres was a practical sell out.

The Palace presented a sterling bill with several new features, and the Royal, Bushwick and Riverside, which had remained open all Summer, added several acts to the programme and held capacity audiences. The Orpheum, in Brooklyn, did an excellent business, although the Brighton Beach and Coney Island Theatres were still open to accommodate the holiday throng.

The Riverside, this season, has as opposition in the Shubert Riviera Theatre, which is playing this week, "The Eyes of Youth" as the attraction, while last season it played small time vaudeville. The Royal opened with standing room only as the box office warning, although last season it competed with the National (small time) and the Bronx "Follies," where stock burlesque was the attraction. This season the Royal is still in the market for patronage, but has the National and Miner's Theatre at 149th Street as opposition. The latter plays daily matinees and evening performances of Columbia wheel burlesque shows as the attraction.

All the Keith Theatres are in full swing and the Marcus Loew houses were operating all Summer, as were the William Fox theatres.

The B. S. Moss Flatbush Theatre and Prospect Theatre in the Bronx were closed during the hot spell but the Flatbush theatre opened last Monday with six acts and two feature pictures as the attraction. For the most part, the important vaudeville bills opening this week are reviewed on a different page.

A peculiar condition exists amongst acts playing vaudeville this year, as a very small percentage have been able to obtain routes for an entire season's booking in the East, while in years past they knew where, when and how they were going to spend the vaudeville season.

Another feature is the fact that usually, when a season opens, some of the theatres play the same acts simultaneously or have one act play two theatres the same week, while this season this part of the opening festivities has been entirely eliminated. The routing condition as far as the actor is concerned is very much unsettled at the opening on account of the recent passing of the draft bill calling those from eighteen to forty-five to the colors and the severe inroads made on the vaudeville profession by the calling of those from the first draft of twenty-one to thirty-one years. However, it is expected that before the season has reached Thanksgiving Day, all the routes will be laid out, notwithstanding the filing of the questionnaires. Things in vaudeville will then go along smoothly.

MID-WEST HOUSES READY

Several big time houses in the middle west open next week. Keith's Hippodrome, Cleveland, gets under way on Monday with a nine act vaudeville bill, and the Keith theatres in Cincinnati and Indianapolis start the season on September 15 with bills booked by Johnny Collins. The Keith house in Louisville is scheduled to open on Sept. 22.

N. V. A. DROPS THEFT CHARGE

James Snyder, eighteen years of age, said to be an employee of the building in which the club rooms of the National Vaudeville Artists, Inc., are located, was arrested last week charged with having abstracted some letters from the strong box of the actors organization. In consideration of Snyder's youth and the fact that the letters, which contained no money, were returned, the officials of the N. V. A. dropped the charge when the case came up in the West Side Court last Tuesday.

HENDERSON'S EXTEND SEASON

Henderson's Musical Hall, at Coney Island, will extend its season this year. Whereas Henderson's, in former years, has closed on Labor Day, Manager Carlton Hoagland will present vaudeville bills for three weeks longer and may continue indefinitely if business warrants it.

This is in line with the decision of the management of Luna Park to remain open as long as the attendance and patronage justified, instead of closing Labor Day, as has been done in previous years.

GIRLS REPLACE MEN

Ralph Dunbar is now producing a new girl act in which ten people are employed to do harmony singing and play brass instruments. The act will be known as "The Grenadiers." He is also working on a revival of "The Maryland Singers," but in the revival all girls will be employed instead of the three men that were in the act when it was first produced.

HERMINE SHONE ACT OPENS

BOSTON, Sept. 2.—Hermine Shone opened at Keith's here to-day in "The Best Sellers," an act secured by Lewis and Gordon, of New York, from the late Actors and Authors Theatre. It was at first planned to have Edith Taliaferro in the piece, but when she withdrew Miss Shone was put in her place.

SIGNED FOR McCOY ACT

Bessie McCoy Davis has engaged Louis London as leading baritone, and Ralph Brainard, formerly appearing in "Robin Hood," for her act, which began rehearsals this week preparatory to opening on United time in about two weeks. The act is booked for thirty weeks.

HIBBEN GOES TO PITTSBURGH

Eddie Hibben, treasurer of the Eighty-first Street Theatre, left for Pittsburgh last Sunday night, where he will take charge of the box office and the other interests of the Shuberts in the Fort Pitt Theatre. As yet nobody has been appointed Hibben's successor.

BOSTOCK HAS NEW ACT

Gordon Bostock has produced a new act with twelve people, entitled "Oh, Auntie," which is getting its first presentation at Proctor's Theatre, Yonkers, this week, where the act is booked for the first and last half as the featured attraction.

THREE NEW ACTS READY

Victor Moore, Morton and Glass, Polly Moran, of the movies and Allen Wood all have new acts just turned out by Jean Havez in which they will shortly make an appearance. Miss Moran's act is an original female nut comic.

FOR NEW ACT

Al Swor, of the Four Swors, and Danny O'Neil, of Foley and O'Neil, have formed a vaudeville partnership and will be seen in a new "black and tan" act under the direction of Harry Weber.

"HELPED BY THE ENEMY" OPENS

"Helped by the Enemy" is a new comedy novelty for vaudeville produced by I. Kaufmann, which is appearing at the Fifty-eighth Street Theatre the first part of this week.

LOEW TO OPEN BEST HOUSE SEPT. 16

NEW THEATRE COST \$2,000,000

Loew's Metropolitan Theatre, in Brooklyn, will open Monday, September 16th, with six acts of vaudeville and a feature picture. The opening picture will be William A. Brady's "Stolen Orders." The opening vaudeville bill had not been determined upon early this week.

The Metropolitan, the latest addition to the Loew chain of theatres, is said to be the last word in vaudeville and moving picture theatres. It represents an outlay of about \$2,000,000. Original plans and specifications called for an investment of \$1,250,000, but plans and specifications were drawn before building materials advanced to the present highest figure known to the building world.

The Metropolitan also is understood to be one of the handsomest theatres in the country. Marble plays an important part in the building material, both inside and out.

The new house will seat approximately 4,100 persons, 2,200 of whom will be accommodated in the orchestra and 1,900 in the balcony.

The stage measures forty-two feet across, by forty feet deep and one hundred feet from the stage to the loft. The proscenium arch measures forty by forty-two feet.

Twenty-one dressing rooms have been built and three shower baths, two for men and one for women performers, have been installed.

Provision has also been made for a twenty-five piece orchestra and an organ. The house will have three entrances—on Fulton, Smith and Livingston streets. Exits will be on each of these three streets and a court.

In addition to the playhouse, the building houses three stores on as many corners. The structure covers an entire block and is just across the street from the Bijou Theatre, another Loew house.

With the opening of the Metropolitan, the policy of the Bijou, which has been playing both vaudeville and pictures, will be changed. Vaudeville will be eliminated and feature pictures with a daily change, will be substituted.

Thomas Lamb was the architect for the new house and Fleischman Brothers the contractors.

A marked feature of the new theatre are the acoustics. They were tried out last week when a child, talking in ordinary tones, was heard distinctly in the farthest part of the house.

A symphony orchestra of twenty-five pieces will be a feature of the program.

Prices will be ten and fifteen cents afternoons, and fifteen and twenty-five evenings. Boxes will be twenty-five afternoons and thirty-five evenings. On the opening night only all seats will be reserved.

A number of prominent citizens, both of Manhattan and Brooklyn, including Mayor Hylan, will be invited to the opening.

The house staff had not been determined early this week.

O'BRIEN LEAVES WEBER OFFICE

George O'Brien, for years associated with Harry Weber's booking agency, has moved into the office of Max Hart. This move was made necessary through a recent ruling of the U. B. O. that an office booking on the sixth floor of the Palace Theatre Building can only have a given number of representatives. It was found that the Weber office had more than its allotment, hence O'Brien had to find other quarters.

"YUCATAN" BEING REVAMPED

"Yucatan," an eleven-people musical girl act, is being revised by Herman Becker, who produced it, preparatory to putting it out again the coming season. Rehearsals began last Monday.

The act only recently ended a tour on Pantages times and will be entirely redressed and provided with new songs and specialties before it is put out again.

Leo Greenwood will again be featured with the act. The cast remains practically intact. "Yucatan" will be launched on an Eastern tour within the next week or ten days.

LIGHTS HOLD CELEBRATION

The Lights gave a show at the American Theatre, in Freeport, L. I., last Friday evening for the benefit of the Woman's Committee on War Activities. The bill was headed by Victor Moore and Frank Tinney.

The club held a three days' celebration last Saturday, Sunday and Monday (Labor Day) at its clubhouse. Monday night was "lucky night," prizes being awarded for the best numbers done by members.

TO GIVE "DANCE OF PASSION"

"The Dance of Passion," a dancing novelty well known in Europe, is soon to be performed in New York by Madge Major, an American girl who has spent most of her life in Europe, where she studied and danced professionally. It is through Wendell Phillips Dodge that Miss Major is to appear in New York, he having seen her dance in Vienna in 1914.

PAN PLANS NEW HOUSE

LOS ANGELES, Cal., Aug. 31.—Alexander Pantages will build a new vaudeville theatre in Los Angeles to seat 2,000. Work on the buildings is expected to commence as soon as Government consent to the release of materials is secured.

LICHTER IS AN AGENT

Al. Lichter, with offices in the Putnam building, is now a full-fledged vaudeville agent. He took out an agent's license last week. Heretofore he has confined his theatrical activities to the managerial end of the business.

LEVERING GETS TRIO OF ACTS

"The Six Jolly Tars," "Echoes of Erin" and "Dolly Gray," a trio of vaudeville acts, are now under the management of Wilbur Levering, who is associated with Billy Sharp. All of the acts are working.

BREAKS IN NEW ACT

James McCormack, formerly in vaudeville with his wife, Margaret Irving, is doing a new comedy act in which he is assisted by "Ban" Schaffer. The act is breaking in on Long Island this week.

HYMER HAS NEW ACT

"The Island of Love" is the title of a new comedy playlet written and produced by John B. Hymer, which will get its first showing at the Greenpoint Theatre the last half of this week.

AVELING BREAKS IN ACT

Edward Aveling, formerly of Aveling and Lloyd, is breaking in a new single offering, which he will show at the Fifth Avenue Theatre next week.

PANTAGES TO PLAY BOISE

Pantages road shows will play Boise, Idaho, the coming season, Monday and Tuesday of each week.

"SOME BABY," NEW ACT, OPENS

"Some Baby," a ten-people musical girl act, featuring Louise Carver, has been put out by M. Thor.

WILL BOOK LYCEUM CONCERTS

Al. Lichter will book the Sunday concerts at the Lyceum Theatre, Troy, N. Y.

VAUDEVILLE

PALACE

After the pictures, Herman and Shirley offered their familiar specialty entitled "The Mysterious Masquerader," which went nicely, although the finish fell flat. Shirley is still a skeleton who does contortion feats to dance music, and Miss Shirley does the stalling.

Eddie Borden, assisted by Frederick Courtney, offered a comedy skit on the "nut" style of act. He has developed into a likeable comedian, with new methods and new material. Courtney does the "straight" for him, being called "the duke" throughout the act. A piano and one-string violin are introduced to good effect and Borden contributes a corking good dance at the finish. A darky number was well rendered by Borden and the good-natured kidding won laughs.

Will J. Ward is assisted by five girls, who look nice, play the piano well, and two of them deliver songs. One cute miss essays a jazz song and dance of which she knows nothing. This number was the weakest part of the act. Ward is the foundation of the act as he sings and plays many popular songs in the most approved fashion. One girl sang a melody about a "rose" which scored the applause hit of the act. A medley of Irish numbers in which one girl danced closed the act to a big hand.

Stella Mayhew opened her act after a slight wait with a new "blues" number that went nicely and then she told the folks that the service star on her hand bag was meant for Billy Taylor's service at the front. A novel darky number was handled in good style, and then she did her well known intoxicated bit. It is a sure-fire laugh winner. A war song apparently finished the act, but as Miss Mayhew was taking bows she managed to pull Eddie Borden and his assistant on stage. Then she pushed the grand piano out into one and Fred Courtney played several bits, while Borden clowned around and went into a routine of different dance steps which Miss Mayhew endeavored to imitate to the great enjoyment of the audience.

George White, assisted by four comely young dancing girls, followed with a dancing novelty which is more fully reviewed under New Acts.

After intermission, Johnny Dooley and Yvette Rugel offered their singing, dancing and comedy skit. It opened with a little comedy chatter in which some "draft" talk figures and then they do a ballad in double fashion where Dooley gets many opportunities to clown. Dooley next offers his "acrobatic rag" song and dance and won laughs in fast style. Miss Rugel next sings a "serenade" number which scored decidedly. Dooley next did his burlesque classic dance which brought another gale of laughs, and the act finished to a big hit with their rendition of several Scotch melodies. The act is nicely costumed and worked out so as to sacrifice the serious for the ludicrous. Dooley and Rugel were one of the big hits of the bill.

"An American Ace" is the vehicle employed by Taylor Granville and Laura Pierpont as a vaudeville starring vehicle, and they have chosen the Lincoln J. Carter's melodramatic success wisely. It tells the story of an American aviator's loyalty and fighting ability at the front, where he comes into contact with several spies and a lovable French girl on whom he bestows his affections at the finish of the act. The heroic speeches and situations are just cut out for the style of work done heretofore by Granville, and he was right at home in the role of the aviator, while Miss Pierpont made a charming French miss. The acting is all that could be desired by a capable company in eleven scenes. The production is a lavish one for vaudeville, and necessarily entails heavy expenses, but is worth it, as vaudeville has been looking for the "An American Ace" kind of act for many seasons. It scored a big-hit.

S. L. H.

VAUDEVILLE REVIEWS

(Continued on page 8)

COLONIAL

The 1918-19 season was ushered in without a hitch. Manager Alfred Darling had the house in perfect condition, with new trimmings and the staff attired in natty uniforms. The orchestra, composed of nine men, is directed by Andy Byrne and a new concert grand piano added class to the outfit. The show was the best that vaudeville can offer and was headed by Leona Lamar, the girl with a thousand eyes. Her offering proved to be sensational and scored a huge hit.

The pictures opened and were followed by Josie O'Meers, a cute little miss who knows all the tricks a wire walker should know. In addition she sang two popular numbers that were received with applause. Miss O'Meers' act was an excellent opener.

The Four of Us, a quartette of men who have neat appearances, sang themselves into the good graces of the audience. The only fault with the act is they put too much strength into the first two numbers, which has a tendency to rob them of their volume for the numbers that follow. Their voices are well blended and used to good advantage, especially when striking the high register. The "Letter" ballad should be replaced, as it is old, and something more popular should replace it. The boys were a huge hit and stopped the show in number two spot.

Herbert Clifton has an act that could be featured on any big time bill, as it contains comedy, good singing and beautiful wardrobe. Clifton rendered Tosti's "Good Bye" in such a sensational manner that the audience almost rose in their seats to shout their approval.

Trixie Friganza showed her new act to success. The offering will be reviewed under New Acts.

Leona Lamar is undoubtedly a great box office attraction, as the house was almost capacity. Her wonderful second sight not alone interested all but had them amazed at her answers to questions that were rapidly fired at her while Mr. Shannon strolled through the audience securing the messages. As a second sight act it is a corker and worthy of the headline position it enjoys this week.

Ben Ryan and Harriet Lee opened after intermission in their skit "You've Spoiled It." They are clever performers who get great big laughs out of their line readings and funny situations.

Dolly Connolly followed and scored with songs that were well delivered. She is pleasing to look upon, and has a personality that beams with smiles. Albert Rule accompanied the singer and scored individually with a well-played solo.

Jimmy Hussey and William Worsley kept up the pace of the fast moving show. Hussey has inserted a few new gags that stopped the act for fully a minute, especially the one about the Y. M. C. A. He sang a comedy war song, which went over so well that he was compelled to sing three more. His repertoire was exhausted at the finish of the fourth, but the audience applauded loud and long until he stood still for awhile, then went back to the dialogue. Worsley sang a ballad with telling effect, and received a big hand on its rendition. Hussey, although an Irish-American, is among the best Hebrew impersonators in vaudeville, as he seems to know all the tricks and comedy passes of the race, but not for one instant does he ridicule. The act scored a hit of huge proportions, and could remain on view for an hour.

"A Study in Sculpture," as presented by N. Nighton, held all in, although the hour was late. The poses are done in remarkably quick time and each pose received a big hand. The group of four formed many pretty pictures and proved an ideal closing act to a wonderful show.

J. D.

RIVERSIDE

The Ioleen Sisters, in a wire-walking act with some cleverly executed sharp-shooting stunts as an added attraction, opened the bill and started the show off in excellent shape.

Lloyd and Wells, on second, scored well with their comedy talk and dancing. The boys have improved greatly since their last appearance at this house, and could easily have a position farther down on the bill.

Joe Jackson, in his familiar bicycle act, found the third position a hard one and attracted little applause or laughter. He worked hard and omitted none of the bits which were sure-fire laugh getters in the past, but for some unexplainable reason they did not score. Whether metropolitan audiences are so familiar with the Jackson act that it no longer amuses, or his style of comedy has gone out of fashion is difficult to determine, but the fact that it has become a dull turn must be recorded.

Leo Beers' has changed his act a bit since last seen at this theatre, but it has lost none of its popularity thereby, and Beers plays the piano, whistles and puts over a couple of novelty song numbers as entertainingly as ever.

Blossom Seeley, with some striking gowns, some new songs and her jazz band intact, closed the first part and scored one of the hits of the bill. Miss Seeley found the Monday afternoon audience more than appreciative.

Cartmell and Harris have in "Golfing with Cupid" a dainty dance offering which gives this young couple an excellent opportunity to display their ability to the best advantage. Both are clever and they have evidently given much time and thought to the little sketch which in its present shape is excellent.

Blanche Ring, with William Lorraine directing the orchestra, scored one of the big hits of her long vaudeville career with some well-written numbers, all of which she put over with fine effect. Her first, a special song, describing some of her old-time song hits and her failure to get new numbers on account of the war spirit of all the writers, led her into a repertoire of war songs, each one of which went over with a bang.

She sang of her visit to the cantonments where she sang the songs the soldiers love and rendered "The Dooleys Are Doing Their Bit," "Good Morning, Mr. Zip," "Keep Your Head Down, Fritz Boy" and "K-K-K-Katy," in which the audience joined with much spirit. For an encore she sang her familiar "Bing 'Em On the Rhine."

Bob Hall, the extemporaneous singer, followed, and in his first appearance at this house scored a pronounced success. Opening with a description of Miss Ring's act in rhyme he then picked numerous people from the audience and described them in song. This bit has been done by other singers, but Hall went them all one better by requesting the audience to select both the subject and the melody for his next offering. The only restriction he placed upon the requests were that the melody of a fairly well-known song be selected. His first effort in this line was an instantaneous success, and one request followed another in rapid succession. In all not only were the rhymes well put together and fitted to the melody but in each the "punch" line was placed just in the right spot in a manner which an hour of preparation could not have bettered. Hall ended his act with a stirring war recitation in which the military events of today were cleverly woven.

Robbie Gordone, in her character studies and poses, closed the bill and held all in well.

W. V.

ROYAL

Johnny Singer and the Dancing Dolls form a very interesting opening act with songs and dances. After an opening number by the three in the cast, the two "dolls" do a classical dance which is followed by an eccentric number by Johnny Singer which is full of surprise. The act ends with a good dance by the trio.

Dave Harris and Charles Morey open their act playing a guitar and base viol. They dash off a few popular songs of their own composition, after which one goes to the piano and several songs are offered. They close with a humorous duet composed of many different melodies and ending with the same chorus.

A sketch entitled "Their Wedding Day," and performed by Arthur Pickens and company followed. The plot is clever and produces many humorous situations. Charlie Wilson, of Pittsburgh, is run over by Annette, who is to be married the following day. He is brought to her apartment and placed in her bed. The bridegroom calls the next morning and finds him there. While the bridegroom is out getting a pistol Ethel, another bride who is to be married at the same time, arrives and finds that the injured man is her intended husband. Charlie has had his head turned by the accident and believes that Annette is his wife.

The story is unraveled very cleverly, and, of course, everything comes out right in the end. The acting of Arthur Pickens in the role of Charlie Wilson was particularly noteworthy. He was well supported.

William Ebs came out with the usual dummy used in a ventriloquist act, and started with some jokes. He then took from a suit case another dummy and conducted the rest of the act with the latter. The audience applauded when he caused the dummy to sing while he drank. At the end of the act the supposed "dummy" jumped down from his lap and ran off the stage. The act was clever and the audience showed its appreciation of the joke played on it by calling the ex-dummy out for another song.

Eddie Foy and the Younger Foyas achieved their usual success with their new act "Slumwhere in New York." The younger Foyas have plenty of ability and enthusiasm, and were a credit to their dad. Eddie Foy, at the close of the act, addressed a few words of thanks to the audience for its appreciation and mentioned that the oldest child was now in the service.

After the intermission Sybil Vane, billed as the Galli-Curci of Vaudeville, sang four songs. She received an encore and a bouquet of flowers.

Bertie Beaumont and Jack Arnold next presented an act entitled "The Sergeant-eene." The lady is recruiting men when an insurance agent enters dodging the bullets of some irate personage. He decides that the army is safer than his job and enlists after undergoing a laughter-creating examination by the lady sergeant. A drop curtain changes the scene, and the two do a very graceful dance. This is enthusiastically received by the audience and Miss Beaumont responds with another dance, closing the act.

Burns and Frabito came next. They enter with guitars singing an Italian dialect song. They then offer some Italian comedy. One of the team then sings a ballad nicely. A scene follows in which one of the "wops" sells balloons and the other attempts to buy them before they all burst. A unique rendering of a French song in Italian dialect made the song sound new and hit home. The team responded to an encore with a guitar duet.

"The Stampede Riders" closed the bill. Flores La Due, "the world's champion lady roper," did some roping stunts. There were some humorous scenes with "Virgil" the mule. Some spirited horse riding closed the act, which was rather dry in spite of the artificial excitement created by the bronco busting.

J. S.

VAUDEVILLE

5TH AVENUE

An excellent bill was presented here for the first half of the week and, in spite of the fact that prices were raised for Labor Day, the house was filled to its seating capacity, with a number of standees, at the matinee.

The three Koban Japs opened the bill. One of the trio started with foot juggling of a Japanese umbrella. One of his partners then did some remarkable contortion work which drew much applause. Their *piece de resistance* was saved for closing. For this the man who did the foot juggling laid on his back, with his head toward the footlights. On his feet he balanced an eighteen-foot metal perch, at the top of which was fastened a bicycle. The smallest of the trio climbed the perch and first worked the bicycle with his feet and then, with feet in the air, he worked the pedals with his hands. It is a very daring feat and drew the hearty applause it deserved. The Kobans are clever performers and their act is one of the best Jap acts before the public.

Forrest and Church, a man and woman, have a pleasing act. They open with the man playing a banjo, while his partner sings and dances. The man then does a turn with the banjo, in which he tells the story of the war by playing snatches from various well-known songs. Another dance by the women is followed by the man doing a number on the xylophone, and, for a finish, he plays the same instrument while his partner dances. They are clever performers and have an entertaining act. The man plays the xylophone well, while his partner is an excellent dancer, is chic, pretty and vivacious and wears three attractive costumes. They scored a well-deserved success.

Neil McKinley, with his songs and "nut" comedy stuff, made his usual hit. He sang three songs, for one of which he had a plant in a box to sing the chorus.

Mabel Burke made her reappearance, after an absence of several weeks, and was given a hearty reception upon her first entrance. She sang an animated patriotic song and earned the encore she was called upon to take.

"The Four Husbands" is one of the most pretentious musical tabloids seen on this stage for some time. The piece requires twenty people in its presentation, six men and two women principals, and a chorus of twelve. It tells the story of the daughter of a rich man who is a confirmed flirt. Three men are in love with her, but she does not want either of them. A fourth appears and, because of his indifference, she determines to win him, and finally succeeds.

There are eight songs and several chorus numbers in the piece, several of which are catchy. The act is elaborately staged, with a full stage set, and the chorus girls wear many handsome costumes.

Newhof and Phelps, a man and woman, have an act consisting entirely of singing. They scored a great big hit and drew an encore. They rendered four songs together, and, for good measure, the man sang a new patriotic number. Each member of this team possesses the requirements of a successful performer. They have personality and ability and a knowledge of how to put a song over to the best advantage.

Sylvia Clark, who has won her way to the front rank of woman entertainers in double-quick time, made her reappearance at this house after a lapse of two weeks and scored the big hit of the bill. Miss Clark is talented and versatile. She is a natural comedienne and mimic and also possesses a strain of sentiment that enables her to sing a sentimental song with telling effect. At the Monday matinee she sang five songs, had to respond to an encore and also had to bow her acknowledgments many times before the audience would permit the next act to go on.

Colins' Variety Dancers, four women and three men, closed the bill with success. (See New Acts.) E. W.

VAUDEVILLE REVIEWS

AMERICAN

The Labor Day celebrators filled the house downstairs and on the roof on Monday night.

Cosetta and Rydell, a man and woman, opened the bill with a modern cabaret dance. The man then danced alone, his chief motions being pirouettes. His partner followed with a toe dance. Another cabaret and a whirlwind dance completed their routine and they went off to a good hand.

Murray and Dean, a man and woman, have an act in which they are supposed to be rehearsing a skit. The woman starts a song in which her partner interrupts her. Then follows some talk in the shape of a family quarrel, after which the man gives a recitation. His partner follows with a song, after which they start a song together, but, in the midst of their singing, they start another quarrel. This is finally settled and they finish the song. The act is well put together and capably presented. They are clever performers and well deserved the encore that fell to their portion.

Ziska and King, two men, presented a burlesque magic act that was well liked. Ziska works "straight" and his partner does the comedy. Ziska does the majority of the "tricks," many of which are exposed by King.

Barnes and Robinson, a man and woman, in a song and piano act, scored one of the big hits of the bill. The man plays the piano and sings one song alone, and he and his partner sing three. Between songs they indulge in real comedy dialogue that wins hearty laughs. The man is a genuine comedian, with a delightful sense of dry humor that makes him irresistibly funny. His partner is an excellent comedienne, and together they make a sterling pair of laugh-makers. They also know how to put a song over.

"Miss Hamlet," a burlesque skit on Shakespeare's immortal tragedy, was humorously presented by a company of five—two men and three women. They finished with a comedy quintette, set to the music of the sextette from "Lucia." The skit was well liked.

Rosalie Asher presented an act consisting of four songs, one of which was a juvenile number, and, in this, she made by far the best impression.

Arthur De Voy and Company, two men and two women, found favor in a mother-in-law sketch. The skit tells the story of a young married couple who have quarreled, each accusing the other of imaginary faults, and they are about to separate when Robert, the friend of the family, appears.

Robert soon learns that the young husband blames his wife's mother for their trouble, and the wife blames her husband's mother. Robert is an old sweetheart of the young woman's mother and forthwith starts to straighten matters. Through his efforts, the husband learns that his wife's mother thinks her son-in-law is faultless. The young people are brought together and kiss and make up. This being accomplished, Robert presses his own suit with the mother-in-law, and succeeds so well that the curtain falls with the elderly pair in each other's arms. The sketch was fairly well presented.

Joseph K. Watson, with his comedy monologue, was the big laughing hit of the show and drew two encores. Watson is one of the funniest Jew comedians on our stage. He has capital material and gets it over the footlights with a bang. He also sings a couple of comedy songs with good effect.

Peland and Pike, with their dancing and club swinging, closed the bill. E. W.

BUSHWICK

Following the Hearst-Pathé News reel, the show was opened by The Levolos, Pat and Julia, in a tight and slack wire walking act.

Ned Norworth and Company, two men and a woman, in a variety act, were on second. They scored a large hit, for they know how to put their material across. The audience was inclined to be generous also, and the act scored heavily.

The DeWolf Girls, in "Clothes, Clothes, Clothes," a musical episode in the life of a modern miss, held the third position. The act initiates one into the mysteries of milady's boudoir and shows how, from morn till night, her life is just a succession of gowns, gowns, gowns. The first episode is the awakening, followed by a ride in the park and a stroll in the garden. A ragtime tea, a trip to Bohemia and a good night scene complete the program. The tunes are catchy, the girls sing and dance well, and the result was a hit.

Harry Breen, "nut" comedian and song writer, was in number four position. He scored a hit. His "gags" are bright and he knows how to put them over.

Florenz Ames and Adelaide Winthrop, in a comedy offering entitled "One Moment, Please," followed. They open with Ames as a fairy queen and Miss Winthrop as a chorus girl. A song comparing the relative values of both, follow some comedy talk. A song and dance of the period of '61 follows, after which they do a number with Ames as Nero and Miss Winthrop as Civilization. A burlesque on a classical dance as supposedly done in the days of Nero follows, after which comes an Indian number. For an encore they do a ragtime recitation of "Gunga Dihn." They dance well, Ames gets all of his comedy across nicely and they scored a large hit.

After intermission, Patton and Marks, which, by the way, should be Heming and Marks, in "Just Class," sang and danced their way into a hit. They open with the usual "Hello, I Don't Know You" song. Miss Marks then sings an Irish number, following it with a neat little dance. Heming, in what is supposed to be a sailor's uniform, sings a number about his love for a geisha girl, in which he is joined by Miss Marks. They use an elaborate setting for this number with a special lighting effect. A song and dance by Heming and a double song and dance closed the act. Miss Marks then brought out Patton in uniform, and together they did a number from the old act.

McIntyre and Heath were given a reception upon their entry. These veteran comedians, assisted by Otto K. Johnstone, scored the hit of the bill. The act consists of a few comedy bits of business and some clever talk. Henry is in love with Anna Morgan and Blutch steals her from him. The two meet in a hotel and start a quarrel over the girl. The proprietor attempts to intervene, but at first is unsuccessful. He finally persuades the two to take one of two pills he has in a box. One of the pills is poisoned. The one who gets the poisoned pill of course loses the girl. It turns out that neither pill is poisoned. Blutch then tries to put one over on Henry and wheedle his money from him, but the latter turns the tables.

Lillian Fitzgerald, assisted by Clarence Senna, in a comedy singing act, followed. She opens with an imitation of an Irishman singing a song in a corner beer house, and a girl who wants a cave man for her mate. She follows with an impersonation of a French soubrette and emotional star. An Italian prima donna and a cat number closes the act.

Frankie Wilson, in "A Modern Mirage," a colorful posing act, closed the show and held them in nicely. S. K.

MOUNT VERNON

The Whiteside Sisters, two comely girls, who know how to dance, started the show with a very pleasing terpsichorean exhibition.

In number two spot came Young and Wheeler, two men, in a natty musical act. The light-haired fellow is an excellent violinist, who possesses good technique and a fine musical conception. The other is a good pianist and accompanies his partner capably.

Tarzan is truly a sensation. His work is so thorough and so perfect that women in the audience screamed and left their seats when he went to hit the drummer with the Indian clubs, thinking that he was an ape and had gone mad.

Harvey, Heney and Grace, two men and a woman, in a musical and comedy offering, were fourth. Their comedy is terrible and their attempts to be funny miserable. But when they start to jazz they show their real style. They scored a hit on the strength of their jazz.

Lina Abarnell, the musical comedy star, in a musical act with an Oriental setting, held the fifth and headline position. For a further review of the offering see our New Act column.

Mullen and Coogan, in "Make a Note of It," were next. They had no trouble at all in making them laugh, for they are funny without trying to be. From the moment Mullen steps onto the stage laughter reigns supreme. They scored a big hit.

Mazie King and company in a neat dance offering closed the show. Following three acts with dancing in them, it was rather difficult for her to make a favorable impression. Yet she scored a large sized hit. The man with her is a very capable dancer and deserves equal credit for the success of the act. S. K.

PROCTOR'S 58TH STREET

(Last Half)

Mlle. Slawshiva and company opened the bill. She gave two mediocre dances and her one man company sang French, Italian and Yiddish dialect songs.

Wiki Bird, as he billed himself, followed with songs and solos on the Hawaiian guitar. He handled this instrument very creditably and had to respond to an encore.

Hermine Shone and company next produced an interesting novelty. A Red Cross worker, selling books to a young man, opens the pages of three tall books on the stage and the characters step out and begin to act their parts in the book. They satirized three popular novel types and brought forth laughs galore.

Gates and Finlay, a snappy team, then entertained with comedy dialect and songs. Their medley of old songs woven into a plot made a hit.

Will Oakland and company was billed next with a sketch of Irish rural life. A young Irishman returning home from a few years' sojourn in America announces that his wife must be pretty, rich and dance like a bird. An Irish maid, his childhood friend, overhears him and determines to expose the vainness of his words. She has also spent a year in America. By disguising herself as a duchess she captures his heart and holds him after he discovers her identity.

Billy McDermott scored a big hit with his jokes and songs. His success depends upon his unique way of presenting his jokes rather than on the jokes themselves. His songs, though, had the audience reduced to helplessness with laughter. His facial expressions alone were enough to bring forth much mirth. He responded to several encores.

Marguerite Braun and Her Four War Widows completed the program with some songs and indifferent dancing. This act is more fully reviewed under New Acts.

The show was preceded by a "Four Minute Man" speech, appealing for discreet conduct and conversation during war times. J. S.

VAUDEVILLE

GEORGE WHITE AND CO.

Theatre—Palace.

Style—Dance novelty.

Time—Twenty-five minutes.

Setting—Special.

George White must be given credit for two very important items. One is the fact that he has an act bordering on a production. The other is that the ideas are original with him. He is a performer who has broadened out to be a corking good producer of modern dances which he can do himself, thereby making them much more important.

His new act is a series of dance bits strung together so as to make the act a flashy affair in which he is assisted by four good looking misses who do their various dance bits in such a manner as to make their own individual efforts stand out as much as White's work. It opens full stage, where a yellow cyclorama drop is shown with slits at the sides for entrances. He sings a short song, conveying the idea that he is a dancing sailor man while dressed in a yeoman's outfit. He then introduces Dorothy St. Clair, whom he met in London, and does a few brief steps with her. Next comes Lois Leigh, supposed to have come from Paris. Then Ethel Delmar steps out and does a few Oriental steps as the girl he met in the Far East. And finally he introduces Tot Qualters as the girl from New York. The number is handsomely costumed and went over well.

The back part of the cyclorama is then raised and shows posters of four girls dressed as in "Going Up," "The Rainbow Girl," "Hitchy-Koo," and the "Follies." The four do specialty dances to the music from these shows, with Ethel Delmar carrying off the honors for being the best.

Another drop is afterward shown and it proves to be the office of Doctor Two-Step, who has an array of patients awaiting to be cured of various dance ills. Tot Qualters acts as the physician's maid, and White does the part of the dancing doctor. There are several patter lines nicely handled by the four girls and White, and the ailments are "Balling the Jack," "Shoeing the Horse," and the "Spanish Rag." White does each number with the girl he intends to cure. This number is a decided novelty and speaks much for originality and execution.

Next White steps into "one" and asks for names of the male dancers the audience wants imitated and does dances like Eddie Leonard, "Frisco," and Pat Rooney.

The final number is called "The Evolution of Dixie" and introduced four periods, as described by White, calling for dances of the Indian period, Colonial times, quaint Southern girl, and the up-to-date darky Jazz dance, the latter having the four girls working with him to a fast finish. Flowers were passed over the footlights and again White's popularity was proven.

As a vaudeville dance act George White has a dandy flash beautifully costumed, and four excellent dancing girls who do their individual and collective dances in a classy and snappy manner. It is a vaudeville hit. S. L. H.

EVANS GIRL REVUE

Theatre—Twenty-third Street.

Style—Musical.

Time—Twenty-five minutes.

Setting—Four. Special.

The Evans Girl Revue contains four girls who offer a diversified musical programme consisting of violin and piano playing, singing and dancing.

The act formerly employed six girls and a man. The present act should find no trouble getting plenty of bookings on the small and better small time bills, for it just fits in there to a tee. S. K.

NEW ACTS AND REAPPEARANCES

LINA ABARBANELL & CO.

Theatre—Mt. Vernon.

Style—Musical comedietta.

Time—Thirty minutes.

Setting—Oriental.

Lina Abarbanell's new act is really a diversion, after watching some of the so-called musical acts. It has a story, good music, is cleverly written, and well acted.

Zallena is an oriental vampire whose only interest in life is jewelry and her own advancement. She is the wife of a powerful robber sheik and uses his love to attain her own ends. On the eve of his departure for battle she beseeches him to bring her jewels. He chastises her, saying she cares more for jewels than for him. She soon has him under perfect control, however, and makes him agree to play "Philopena," an oriental game, with her life and his jewels as the stakes. If he wins, he can take her life; if she wins, then she gets the jewels. The rules of the game are that neither must accept anything from the hand of the other. The one that breaks the rule first, loses.

After the sheik has departed a stranger craves admittance to Zallena's tent. He is an American tourist who thinks he knows all about women. Zallena determines to teach him a lesson and also uses him to advance her own ends. She allows him to make love to her, and he even proposes to run away with her, when the sheik enters. Of course, our hero hides and Zallena makes an impassioned speech to the sheik, saying her honor has been blackened. The sheik goes to kill the blasphemer and Zallena asks that her dagger be used to despatch him, as it is only fitting that her steel should wipe out the stain on her honor. The sheik takes the dagger, and as he is about to stab the hidden hero, Zallena cries out "Philopena," which is the sign that she has won.

The sheik, disgusted, leaves her, and she tells the hero that he is free and can go back to his own land. He says, "Never again," and exits hastily.

There are several catchy tunes in the piece, some clever dance numbers, and occasional flashes of bright humor. Miss Abarbanell adds to her reputation as an artist by her performance. Her support is excellent with the exception of the American who is a bit too sketchy.

The act will no doubt be seen on the big time very soon. S. K.

MONROE AND HARRISON

Theatre—Keith's Jersey City.

Style—Dialogue.

Time—Twelve minutes.

Setting—In one.

This act, in its present shape, has very little, if any, chance to graduate from the "small time." It gets off to a slow start, moves at a tedious and painful pace, and closes at about the same "tempo." It is never "in high."

The first five minutes are taken up in a lot of chatter having to do with what one of the actors insists on calling the "possible post," the dialogue suggesting parcels post. This is followed by more talk, of a general nature, most of which is pointless and a supposed suit case is unfolded and converted into a card table, the two seating themselves on folding camp stools and doing a travesty poker game.

The act hasn't a single redeeming feature. While the better houses would not stand for it, it probably will get by in its proper position, in the popular-priced theatres. T. D. E.

TRIXIE FRIGANZA

Theatre—Colonial.

Style—Comedy talk and songs.

Time—Twenty minutes.

Setting—In one.

In "Camp" is the title of Miss Friganza's new act, written by Jean Havez.

Opening with a song referring to her adoption of a soldier, only to learn later that the man she was corresponding with was a darkey was a trifle weak, but from there on the material was bright and expertly put over. She tells about an auto trip to Camp Upton where she was about to "put on" a show for the soldiers, telling her experiences of the trip. She then delivers a paraphrase on "Old Black Joe" as rendered by a school teacher. More camp talk follows and then a comedy number about a soldier.

A recitation referring to a lead pipe that finally develops into a bullet to be delivered to the Kaiser was a gem. "On Our Honeymoon to the Dump" a clever recitation, was then rendered. She then offered a flute obligato that was heavily applauded. The big feature is a war song terminating with the audience throwing balls at the Kaiser, who comes to view when she raises her skirt.

For an encore another comedy recitation was delivered that sent her off with a big hand. J. D.

"NOW-A-DAYS"

Theatre—Twenty-third Street.

Style—Female quartette.

Time—Sixteen minutes.

Setting—One (special).

This act consists of four women who assume the following characters: Letter carrier, conductorette, policewoman and janitress. All wear male costume and are well equipped in the matter of stage presence.

The letter carrier enters first and delivers a song in capable fashion. Then the conductorette sings, after which she is joined by the lady copper and the janitress. The latter, who looks the part of the Irish character she depicts and who talks with a convincing brogue, also sings a comedy song acceptably. Solos by the conductorette and the female guardian of the peace evidenced the fact that both own good voices. Several concerted numbers by the four brought out an abundance of tuneful harmonizing.

The act is timely in conception and furnishes the type of entertainment that should make it a prime favorite with vaudeville audiences in short order. H. E.

COLINS VARIETY DANCERS

Theatre—Fifth Avenue.

Style—Dancing.

Time—Thirteen minutes.

Setting—Open in three, close full stage.

Three men and four women comprise Colins Variety Dancers.

The act starts in three with singing off stage. The men and three women then enter and dance. The fourth woman follows with a toe dance and gives way to her six partners for another dance.

The scene then changes to a full stage set with a gypsy scene, and the troupe, having changed to gypsy costumes, give a number of dances, chiefly Russian steps. They are clever performers, one of the men being an expert "hock" dancer, while the toe dancer does excellent work.

It is a capital act—well presented and should have little difficulty in getting time. E. W.

"PRETTY BABY"

Theatre—125th Street.

Style—Musical comedietta.

Time—Fifty-five minutes.

Setting—Special.

This is a tabloid musical comedy in four scenes. The several settings are pretty, the production is elaborately staged, the piece has a good comedian and a bevy of pretty and shapely girls.

Friend wife intercepts a letter written to her husband by the latter's affinity, acknowledging an appointment. He tells her that the note was not intended for him, but for a man who looks like him. She would have him believe she "falls" for the "alibi," but she secretly intends to get the goods on him and at the same time have some fun at his expense.

She runs into him at a cabaret, but pretends not to recognize him. She tells him that he is the man that looks like her husband; that she has been with her husband all evening and has given him a check for \$1,000. This sobers the husband and he wonders if there really is another man who looks like him.

The action of the piece is punctuated at frequent intervals by solos, duets and ensemble song numbers, most of which are nicely done. The scenes represented are a subway entrance, roof cabaret and one other interior and exterior. The husband does a realistic "souse."

The production is a refined burlesque or musical comedy on a smaller scale and carries a prima donna, ingenue, sou-brette, leading and second "straight" men, a first-rate comedian and a chorus that is unusually large for a "tab." The company numbers about twenty people. "Pretty Baby," however, is too long for vaudeville. T. D. E.

SID TOWNES AND COMPANY

Theatre—Keith's Jersey City.

Style—Singing, talking and piano.

Time—Twelve minutes.

Setting—In one.

Townes sings several popular song numbers, tells some stories and "springs" a joke or two. He has a pleasing personality and the knack of being able to put his stuff over with telling effect. He has an able partner at the piano.

Townes opens with a song, which he follows with patter, in which he dwells upon vacations, the high cost of living, sociability and dress. He next does a popular ballad and follows it with a story. A stuttering song, a comic number with jokes, conclude the act.

At this particular performance he was so well liked he took an encore, doing a song having to do with the devil relinquishing his post in Hades to the Kaiser, the burden of the song being "the Kaiser has out-deviled the devil."

T. D. E.

BERT HUGHES TROUPE

Theatre—125th Street.

Style—Bicycle basketball.

Time—Five minutes.

Setting—Special.

Four people—two men and two women—divided into two teams of two each, give an exhibition of basketball on bicycles. A fifth person, a woman, acts as referee. A net-like affair is placed across stage at the footlights to keep the ball with the confines of the playing space. The ball is kept in the air and directed to one of two nets by the aid of ball-end sticks.

The players experience a number of collisions and falls during the progress of the game, some of which are purposely done for comedy. The referee, a buxom young woman, entangles her foot in the protecting net, falls, and affords some amusement in her efforts to extricate herself.

The quartette are good riders. The act is novel and furnishes some laughs. T. D. E.

DRAMATIC and MUSICAL

WELL ACTED SPY PLAY WINS FAVOR AT THE BOOTH

"WATCH YOUR NEIGHBOR."—A play in three acts by Leon Gordon and Le Roy Clemens. Presented on Monday evening, September 2, at the Booth, by Oliver Morosco.

CAST.
Corporal Greene.....Le Roy Clemens
Commissioner.....Alexander Loftus
Major Tommas.....Frederick Esmelton
Captain Fielding.....Gerald Pring
Captain Bennett.....Leon Gordon
Sergeant Birdseye.....Stanley Harrison
Edith.....By Herself
Dorothy Farnham.....Mary Servosa
Mr. Dudley.....Emil Hoch
Mrs. Patch.....Ruby Hallier
Comrade Deversalles.....Harold Vosburgh
Karl, doorman.....Dore Rogers
Comrade Olganoff.....Bertram Marburgh
Comrad Nagle.....Dodson L. Mitchell
Comrade Pastorelli.....Edward Colebrook
Comrade Heaubein.....John De Briac
Comrade Bergstoft.....Charles Fisher

In "Watch Your Neighbor," New York theatre goers have another play of the war to consider, a play in which the spy is the principal character and his unmasking of a German plan to win the war by the subterfuge of asking for peace, the plot. Back of all this, the authors had in mind the idea of forcibly demonstrating to the world the wide scope of German propaganda and the lengths to which the Germans will go to achieve victory over the allies.

In this they have succeeded, for a more fiendish plan than that conceived by Nagel, the Prussian army officer, could scarcely be imagined.

Through the various organizations of socialists throughout the world, the Germans have insidiously planned a peace conference to be held in Switzerland, at which representatives of all the countries are to attend.

At this convention plans for the laying down of arms are decided upon. On the Italian frontier, unarmed German soldiers are to walk forward and surrender and with their love for their enemies openly expressed end the war. All to the plan and the convention ends with the delegates planning to return to their homes with the message.

Several remain behind, when the plot is unfolded. Most of the delegates are of German descent and the plan is that hundreds of thousand of Germans are to lay down their arms and apparently surrender. But as soon as their actions are believed they are to draw concealed daggers, and ruthlessly kill all before them.

The plot is discovered and foiled by an English spy who succeeded in impersonating one of the delegates. Leon Gordon played the role of the English spy and, while perhaps rather too effeminate in portions of the play gave an excellent performance. Dodson L. Mitchell, as the Prussian army officer, was excellent and Harold Vosburgh made much of the part of Comrade Deversalles.

Mary Servosa was fine as the misled American girl who attended the convention believing it a true socialistic meeting and Ruby Hallier was good in a character bit. Stanley Harrison did well in the part of an English army officer and the balance of the cast was adequate.

WILDE PLAY CAST FILLED

Oscar Wilde's play, "An Ideal Husband," presented by the Shuberts, will have the following cast: Norman Trevor, Constance Collier, Cyril Harcourt, Julian L'Estrange and Beatrice Beckley.

DITRICHSTEIN CAST FILLED

The cast for the new Ditrichstein play "The Matinee Hero" is as follows: Catharine Proctor, Margaret Dale, Cora Witherspoon, Jessie Parnell, Lyster Chambers, Robert Cummings, William Ricciardi and others.

"OVER HERE" CAST COMPLETE

The complete cast of "Over There," the new play to be presented by Oliver D. Bailey and Nathan D. Smith, is made up as follows: William Ingersoll, Ralph Kellard, Lily Cahill, Evelyn Carter Carrington, Leo Lindhard, Fred W. Peters, Harry Sherwood, George Schaefer, Elmer Grandin, Harry Leighton and Frank E. McDermott.

TO PRODUCE NEW PIECE

Andre and Sherri, producers of cabaret and vaudeville acts, will put out a new musical piece, entitled "Hats, Bonnets, Chapeaux," for which they have signed Jack Cagwin, Gabrielle Gray, Lois Arnold and Ed. Wynn. The first-named two will be remembered for their work in "Love o' Mike."

"SEVENTEEN" CLOSES

Booth Tarkington's "Seventeen" closed an eight months' engagement at the Booth Theatre last Saturday night, and will reopen September 14 for a tour of the sub-way circuit and the road.

LAMBERT GETS NEW FARCE

The rights of "Below Zero," a new farce by Milo Belden, have been acquired by Richard Lambert. The play will be produced some time this fall.

"DOUBLE EXPOSURE" AT THE BIJOU IS A CLEVER FARCE

"DOUBLE EXPOSURE."—A farce in three acts, by Avery Hopwood. Presented at the Bijou Theatre, Tuesday evening, August 27.

CAST.
Tommy Campbell.....John Westley
Licksy Campbell.....Miss Francine Larrimore
Sybil Norton.....Miss Janet Beecher
Jimmie Norton.....John Cumberland
Baba Mahabati.....J. Harry Irvine
Maggie.....Miss Grace Hayle
William.....William Postance
Officer O'Brien.....Dan Moyles

Avery Hopwood, who has the happy faculty of giving a comedy twist to the most prosaic happenings of every day life, has drawn heavily upon his powers of imagination in his latest work. So heavily has he drawn in fact that not every audience will see the keen humor which he has so cleverly woven into the piece or to see the lesson which he undoubtedly wishes to teach.

Two young couples live in the same apartment house, and as is not infrequently the case each of the men has a secret admiration for the other's wife. There is no telling just where this admiration would have led to if early in the act Mr. Hopwood had not introduced a Hindu who possessed miraculous powers.

He hypnotizes Tommy Campbell, one of the husbands, and transfers Campbell's astral nature to Norton, the other husband, and vice versa.

Out of this situation Mr. Hopwood easily effects a score or more of farcical situations, some of which are excruciatingly funny. During the entire second act the husbands are in this mental condition while the wives ignorant as to what has happened contribute in no small way to the funny situations.

In the end, of course, both men are disillusionized and discover that they are happily married to the right mates after all.

From the rise of the curtain to its fall at the end of the third act the farce was played at a lively pace. John Westley and John Cumberland as the husbands were excellent and Francine Larrimore and Janet Beecher as the wives were equally good in parts which gave both excellent opportunities.

NEW BROADHURST PLAY OPENS AT THE 48th STREET THEATRE

"THE WOMAN ON THE INDEX."—A melodrama in a prologue and three acts, by Lillian Trimble Bradley and George Broadhurst, founded on a magazine story by Frank O'Brien, presented Thursday evening, August 29, at the Forty-Eighth Street Theatre, by George Broadhurst.

CAST.
IN THE PROLOGUE—1903
Sylvie Angot.....Julia Dean
Madam Zenlon.....Eugenie Blair
Police Captain Alden.....Lee Baker
Dr. Anderson.....Walter Bingham
Louis Ganz.....James Graham
IN THE PLAY—THE PRESENT DAY
David Maber.....Lester Lonergan
Henri Delcasse.....George Probert
Robert Alden.....Lee Baker
General Sir William Thorndyke
M. Deschamps.....Walter Bingham
Zetta.....George Le Solr
Johnson.....Bennett Southard
Okl.....Harry Hadfield
Helene Maber.....T. Tamaoto
Lady Millicent Thorndyke.....Julia Dean
Sylvie Angot.....Amy Beard
Madam Zenlon.....Eugenie Blair
Mme. Deschamps.....Camilla Dalberg

As Frank O'Brien's story, from which Mr. Broadhurst and Mrs. Bradley have fashioned their play, was written before the war, the war background in The Woman on the Index is the work of the dramatists.

The scenes of the play are laid in Washington, the action of the prologue taking place in the room of a thief named Louis Ganz. His wife, known as Sylvie Angot, is made to take booty from a bank. Police Captain Alden has traced the thief to the house and agrees to save her if she will aid him in the detection. Accordingly, she hands over the money, but her husband is found dead in the adjoining room and she is accused of murdering him.

Through the friendship of Captain Alden she is cleared of the charge and becomes a stool pigeon.

Fifteen years elapse and Sylvie Angot has become Helene Maber, the wife of David Maber, who is about to go to the Court of St. James, to which he has been appointed Ambassador. Captain Alden has become head of the Secret Service and is seeking to enthrall Henri Delcasse, a Turk, acting as a German spy.

Delcasse is in love with Mrs. Maber and Alden enlists her services in the effort to secure valuable papers which the Turk has stolen. Delcasse suspects Mrs. Maber is trying to trick him, learns her past history and endeavors to use this knowledge to force her to fly with him. David Maber is led to doubt his wife's loyalty and a ruined life stares her in the face.

In the end David learns his wife's story and all is forgiven.

Julia Dean, as the heroine, played with much emotional force; Lester Lonergan and Lee Baker, respectively, as the Ambassador and Robert Alden, gave strong characterizations and the work of this trio was a factor in the success of the play.

George Probert played the difficult role of the spy with discretion and Eugenie Blair did capital work as Madam Zenlon. The piece was well staged by Edward Elsner and the scenes in Ambassador Maber's Washington home and Delcasse's rooms in a hotel were in keeping with the atmosphere of the play.

WALKER COMPLETES CAST

Stuart Walker has completed the cast of "Jonathan Makes a Wish" and as now made up it includes Gregory Kelly, George Gail, Margaret Mower, Beatrice Maude, Elizabeth Patterson, Elizabeth Black, Edgar Stahl, Ainsworth Arbold, Joseph Graham and Master John Talbot.

OPENING DATES AHEAD

"Someone in the House"—Knickerbocker, Sept. 4.
"Daddies"—Belasco, Sept. 5.
"Over Here"—Fulton, Sept. 6.
"Mr. Barnum"—Criterion, Sept. 9.
"Maid of the Mountains"—Casino, Sept. 9.
"Forever After"—Central Theatre, Sept. 9.
"Jonathan Makes a Wish"—Princess, Sept. 10.
"Crops and Croppers"—Belmont, Sept. 10.
"The Unknown Purple"—Lyric, Sept. 14.
"Some Night"—Harris, Sept. 15.
"An Ideal Husband"—Comedy, Sept. 16.
"Humpty-Dumpty"—Lyceum, Sept. 16.
"Opera Comique"—Park, Sept. 23.
"The Saving Grace"—Empire, Sept. 30.
"Kean"—Theatre Du Vieux Colombier, Oct. 14.

OUT OF TOWN

"An Ideal Husband"—Stamford, Conn., Sept. 6.
"He Took a Chance"—Atlantic City, N. J., Sept. 9.
"The Matinee Hero"—Hartford, Conn., Sept. 12; Vanderbilt, N. Y., Oct. 7.
"Gloriana"—Atlantic City, N. J., Sept. 12.
Lady Bountiful Minstrels—Stamford, Conn., Sept. 23.
"The Riddle and the Woman"—Washington, D. C., Sept. 23.
"A Prince There Was"—Atlantic City, N. J., Oct. 21.

"HEAD OVER HEELS" WITH MITZI IS TUNEFUL AND GAY

"HEAD OVER HEELS."—A musical comedy in two acts. Book and lyrics by Edgar Allen Woolf. Music by Jerome Kern. Presented on Thursday evening, August 29, at the George M. Cohan Theatre.

CAST.
Miss Muriel Sterling.....Dorothy Mackaye
Office boy.....Lambert Terry
Mr. Robert Lawson.....Boyd Marshall
Mr. Edward Sterling.....Irving Beebe
Mr. T. Anthony Squibbs.....Robert Emmett Keane
Mitzi Bambinetti.....Mitzi Signor Bambinetti.....Charles Judels
Miss Edith Pendel.....Grace Daniels
Mrs. Sarah Montague.....Gertrude Dallas
Baron Everard Cesare d'Outremont.....Ernest Marini
Jarvis.....Edmund Gurney
Melly.....Carrie McManus
Tool.....Joseph Dunn
Oscar.....James Oliver
Buxaume.....Andy Bennett
Henri.....Edw. Mathews

"Head Over Heels" with the charming Mitzi Hajos, now "Mitzi," is one of the best musical plays presented in many months. In it Mitzi is her bright attractive self with all the little sage ricks and mannerisms which makes her work a delight.

In the piece she appears as a young acrobat, a topmouther of the famous Bambinetti troupe of acrobats and her career in vaudeville with the big act gives her many opportunities to display her remarkable versatility.

The story of the piece amounts to but little being little more than a thin thread upon which is strung some of Kern's fine melodies, several of which will be hummed and whistled along Broadway before the month is out.

The music is bright and tuneful and the lyrics, which are by Edgar Allen Woolf, are clever and well written.

Perhaps the best melody in the piece is "The Big Show," in which are introduced all the sounds of the circus including the caliope. Mitzi does this bit remarkably well imitating the street parade instruments with remarkable accuracy.

"Vorderville," another number done by Mitzi and Rober Emmett Keane, was an excellently done burlesque of the various bits done in the vaudeville theatres. Another clever number entitled "Me" was excellently done by Charles Judels, who with it scored a real success.

The chorus is an exceptional one, in that the girls are pretty, are beautifully gowned and sing well.

"Head Over Heels" seems destined for a long stay on Broadway.



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GET TOGETHER, MANAGERS

It now appears to be certain that, unless officials at Washington are brought to see the matter in a different light than at present, the theatrical business and all other amusements will shortly be burdened with a still heavier war tax than that now collected. Coming as it will when railroad rates also are being pushed upward, the imposition of such a measure will be little short of disastrous to the business if the opinion of men keenly in touch with the situation is correct.

Efforts to show Washington officials how any further tax would work little else than injury to both the theatrical business and the Government are now being arranged by the United Managers' Protective Association, and the suggestion is here made that every manager in the association get behind them. Let all personal enmities be thrown aside, personal differences and bickerings forgotten and every manager in the country exert his greatest effort in a concerted action.

Almost a similar situation arose last winter when the fuelless Mondays were thought necessary by the Government. A committee was appointed at that time to take up with the Washington officials the matter of allowing theatres to remain open on Monday in exchange for their promise to be closed on Tuesdays.

But did it receive the support of all the managers of the country or even of all those in the U. M. P. A.? No! Personal differences and business rivalries were allowed to defeat concerted action. One manager would not support a suggestion because it was made by another one with whom he was not friendly. And the same condition prevailed when the latter one had something to say. The result was that the Government soon detected there was no unity of action, which destroyed the confidence and understanding so necessary to the successful conclusion of any undertaking. The committee finally succeeded in its efforts, but not because of the fact that it received the support of those it was supposed to represent.

The present situation is very serious, much more so than the fuelless Monday one. Therefore, let everyone get together, work together and do his utmost to support the plans now being made to lay the matter before the officials at Washington. The time-worn aphorism "In unity there is strength" is just as true today as it ever was.

MOVIE CONTRADICTIONS.

Louise Huff is as pleasant as she can be.

STILL GOING STRONG.

Although a certain Broadway production has been "Going Up" for some time, it still seems to be going strong.

THEATRICAL CONTRADICTIONS.

Bohn and Bohn, vaudeville team, do not make Bohn syphon refrigerators.

IF SO, IT'S UNUSUAL.

"You Just Can't Wait" is title of forthcoming film. Is it as good as all this?

WITH THE NEW ACTS.

"The Only Girl," new girl "tab," should (Henry) Blossom out a Victor (Herbert).

ANSWER TO CORRESPONDENT.

No, you're wrong again. The principal character in "One of Us" is not a Shubert chorus man.

THE FITNESS OF THINGS.

Lovely and Pretty are the names of movie actresses. The films, too, have their Joy and Joyce.

THEATRICAL MYSTERIES NO. 9.

Who was the first vaudeville booking agent to utter those mystic words of hope, "I'll take care of you"?

INCONSISTENCY NOTE.

Although he appeared for a whole season in "Watch Your Step," Frank Tinney slipped recently and broke his leg.

THEY SOUND GOOD.

"Bon Bons," new girl act, should be the candy.

"The New Model" and "Her Coming Out," titles of two new acts, sounds interesting, anyway.

EVA IN DENIAL.

Eva Puck denies that she has suspended operations. Says someone evidently has confused her with publication by the same name.

CAN'T TELL

1st Actor—You know I never took a dancing lesson in all my life.

2nd Actor—I supposed so; I just saw your act.

SOUNDS REASONABLE, ANYWAY.

Artercraft has starred Fred Stone in a series of forthcoming releases. Naturally, the star of "Jack o' Lantern" is the Keystone of the pictures.

NEEDS WORK

A Chicago paper carries the headline "King to Re-enter Vaudeville." We know a few European Kings who have gone back to their old jobs lately.

THAT EXPLAINS IT.

The new Hippodrome show is said to have cost \$100,000 to produce. Now we know what people mean when they use the expression, "costs like Everything."

SOUNDS REASONABLE.

Sid Chaplin, Charlie's brother, is now in the waist-making business in Los Angeles. Must have been affected by all that talk about waste in the film business, I suppose.

FAMOUS SAYINGS

Fred Hand—"Will have a good story for you next week, sure."

Nils Granlund—"Don't forget to say that I put the show on."

Bert Lamont—"I had a corking good story for you last week."

De Hull Travis—"Drop in often; always glad to see you."

ANSWERS TO QUERIES

R. T.—Lyons and Yosco are a vaudeville team.

N. L. S.—Anne Meredith is a native of Denver, Col.

R. K.—Chappell and Cimpany is an English firm.

B. F. J.—Jose Collins was the star in the "Follies of 1913."

T. N.—The Bedford Theatre, Brooklyn, opened May 15, 1913.

F. R.—Sam Dessauer, agent and manager, died on April 23, 1913.

S. F.—Charles Dillingham was married on May 5, 1913, to Eileen Kearney.

P. R.—Laura Burt played in "Damaged Goods" five years ago in New York.

L. N.—The film, "Quo Vadis," made a tremendous success in Chicago in 1913.

J. F. L.—The Palais de Danse in the Winter Garden was opened April 17, 1913.

J. E. N.—John P. Hogan, the one-time well-known actor, died in this city May 2, 1913.

F. C. E.—The first international exposition of motion pictures was held in the Grand Central Palace from July 6 to 13, 1913.

B. F. G.—In 1913, Frank Sheridan established the unique record in Chicago of playing in six theatres within seven months.

R. E.—Carrie McManus has appeared in vaudeville during the past several years. She is now under the management of Henry W. Savage.

T. N. L.—Marguerite Clark starred in "Are You a Crook?" at the Longacre, New York, in 1913.

S. W.—Andreas Dippell produced "The Love Mill" last season at the Forty-eighth Street Theatre.

C. L.—"Old Dublin Bay," starring Fiske O'Hara in 1913, was written by Augustus Pitou, Jr.

T. Y.—You would have to communicate with Edgar Allen of the Fox office, 126 W. 46th street, N. Y.

J. R. O.—Douglas Fairbanks played in "Cooper Hoyt, Inc." at the Apollo, Atlantic City, five years ago.

C. J. V.—William Arthur Law, actor and playwright, died April 5, 1913, at his home in Dorset, England.

N. K.—Harry Von Tilzer is the publisher of the song. He was a song writer before he became a publisher.

R. S. M.—Margaret Moreland played with Nat Goodwin in a musical comedy, "Claudine," several years ago.

P. R.—Katharine Emmet was the leading woman in "The Ghost Breaker" at the Lyceum Theatre several years ago.

W. G. K.—"The Melting Pot," by Israel Zangwill, was dramatized and produced by the Liebler company in New York.

N. S.—Robert B. Smith, the playwright, was married May 29, 1913, to Marguerita Wright, the light opera prima donna.

E. K.—There are two Lincolns prominent in pictures. One is Elmo Lincoln, and the other Elmo K. Lincoln. Which one do you mean?

OH—PRETTY GOOD.

Arline Pretty is going to appear in a new picture series. Her manager says the series will be a good one. In other words, Arline is going to turn out pretty good pictures.

THEIR FAVORITE PLAYS

"Friendly Enemies"—Producers and ticket scalpers.

"One of Us"—Louis Mann and Sam Bernard.

"Daddies"—Not a few chorus girls.

'TIS A POOR RULE, ETC.

Author who wrote "Slumwhere in New York," new Foy vehicle, was presented by the comedian with an automobile. Those responsible for some acts we've seen lately should have their licenses taken away from them.

WHAT THEY USED TO BE.

David Warfield was once a theatre usher in San Francisco.

Lew Dockstader was once a bell boy in Hartford.

Harry Lee was once a plumber.

Clifton Crawford was once a golf instructor in Boston.

George Henschall was once a hotel clerk in Grand Rapids, Mich.

THEATRICAL CONTRADICTIONS

Maybelle Gibson has not had a drink named after her.

Elsie Wedde is single, for all we know.

H. T. Fiddler is an actor, not a musician.

Jack Singer is as good a dancer as he is a singer.

"The Painters" are vaude actors.

Lee Hop is not a Chinaman.

Bessie Dainty, ingenue, is the one exception to the rule in these contradictions.

A. A.—"Tarzan of the Apes" was written by Edgar Rice Burroughs. It originally ran as a magazine serial story.

P. S. F.—Frank Sansone, manager of the "Colonial Theatre," in Keokuk, Ia., was married in 1913 to Leonore Phillips.

L. M. A.—"The X-Ray Girl," produced by Charles Frohman, was written by Paul Reubens, author of "The Sunshine Girl."

R. F. B.—J. C. Williamson, Australian producer, returned to the business five years ago after fifteen years of retirement.

N. P. F.—"The House of Glass" was first produced in Rochester by a stock company. It was afterwards taken over by Cohan and Harris.

N. C. S.—"The Gentleman from No. 19" was adapted from the French by Mark E. Swan. It was shown at the Comedy, New York, several years ago.

R. T.—The Sunday concerts are booked by legitimate agents. Yes, they are all regular performers. Try any of the offices in the Putnam building, Broadway and Forty-third street.

TWENTY-FIVE YEARS AGO

Jane Hading played her repertory in French in the United States.

Oliver D. Byron produced "The Dark Continent."

Canary and Lederer leased the Casino Theatre, New York.

Nat Goodwin produced "In Mizoura" at the Fifth Avenue, New York.

Fred Waldemann's Special Company included the Eddy Trio, Jewell Brothers, Phyllis Allen, Prof. Petrot, Richmond and Glenroy, Bogart and O'Brien, Robetta and Doreta, Magee and Crimmins, Mlle. Ancone, and Forbes and Quinn.

STOCK REPERTOIRE

STOCK MANAGER ASSOCIATION RUMORED

FORMED TO FIGHT FILMS

Persistent rumors were on Broadway last week to the effect that a stock managers' protective association was to be organized in the near future, the backers of which would all be representative managers of the country.

For some time the managers of stock have realized that of all the men connected with the amusement business they were the only ones not organized and that they depended upon the producing managers for protection from abuses which from time to time have arisen, chiefly because of the activities of the play pirate.

Now, they figure, is the time to assert themselves. With the present transportation situation, the stock manager is stronger today than ever and feels that he is entitled to a consideration that has never been his.

An effort to trace the rumor to its source failed, none of the managers seen being willing to talk, but enough was said to lead to the belief that the movement had the backing of the play brokers and that the chief evil aimed at was the selling of motion picture rights of plays that are newly released for stock.

Many a stock manager, who has paid from \$200 to \$300 royalty for a play, has had to compete with its film presentation, not only in the same town but often in a picture house either next door to him or across the street. The patrons of the stock house pay a scale of prices ranging from 25 cents to \$1. The patrons of the picture house see the play for 10, 15 and 25 cents.

Stock managers maintain that this is manifestly unfair to them. They point out that many a play which has gone to the storehouse from the Broadway stage, because of its failure to win New York favor, has found its way to stock and brought thousands of dollars to the coffers of its producer.

As a rule, of course, a big Broadway success does proportionately well when released for stock and is a source of revenue for the producer for several years, if not hampered by its presentation in picture form.

The Stock Managers' Protective Association intends to demand an agreement with producing managers that all plays released for stock shall not be released for pictures till they have run their life in stock. When a play is sold for pictures then the stock manager will refuse to use it.

If the producing manager prefers a lump sum of \$5,000 or \$10,000, or even more, for the picture rights to his play, to five or six times that amount spread over two or three years, the stock manager will manage to get along without that particular play.

These are angles that have been discussed by stock managers and play brokers for years, and it is only logical that they should at this time form the chief plank in the platform of their proposed organization. Of course, other matters, particularly that relating to play piracy, will also be issues, but from their present attitude the chief bone of contention with the stock manager and play broker is the filming of plays being played in stock. They contend that a producing manager would not dream of having the play filmed to compete with his play before it is released for stock and can see no reason why they should have to suffer such competition.

CLEVELAND STOCK OPENS

CLEVELAND, O., Aug. 31.—The Blaney stock company at the grand Theatre opened here tonight to a large and enthusiastic audience. The play was "The Brat," which was given a performance that was a credit to the several players and director, James R. Garey.

Alice Bentley in the title role gave a performance that endeared her at once to the hearts of the audience and there is no question that she is due to become one of the biggest stock favorites this city has seen.

Selmar Jackson's Steven was a most forceful characterization, and Rita Porter did delightful work as Angela. The others lent good aid.

The cast in full was: Timson, Harry Kennedy; Mrs. Pell Forrester, Charlotte Wade Daniels; Angela Smythe, Rita Porter; Jane De Pew, Winifred Burke; Bishop, J. Hooker Wright; Macmillan Forrester, John D. Whiteman; Steven, Selmar Jackson; The Brat, Alice Bentley.

Al Trahern is manager of the house. "Johnny, Get Your Gun," is the under-line.

Harry Clay Blaney came here especially to see the opening.

BALTIMORE COMPANY OPENS

BALTIMORE, Md., Sept. 2.—The Blaney stock company had an auspicious opening at the Colonial Theatre this afternoon, when it gave a performance of "The Brat."

The play is a capital vehicle to introduce the various members of the company, particularly the leading woman, Winifred St. Clair. She is well known as a stock actress, having starred at the head of her own company for several years.

With this company she is a permanent stock star. Her work in the title role was fully up to the standard of her past performances and she won the hearts of her audience.

Her support was admirable. Charles C. Wilson made a manly Steven and Margaret Allen was charming as Angela Smythe.

The cast in full was: Timson, Rogers Barker; Mrs. Pell Forrester, Ada Dalton; Angela Smythe, Margaret Allen; Jane de Pew, Constance Beauman; Bishop Ware, Norman Houston; Macmillan Forrester, Robert Lawrence; Steven Forrester, Chas. C. Wilson, and The Brat, Winifred St. Claire.

POLIS BIDGPORT STOCK OPENS

BRIDGEPORT, Conn., Sept. 2.—The Poli Players opened their regular season of stock at the Lyric Theatre this afternoon with "Lilac Time" and pleased the large audience present.

The company is one of the best General Manager James Thatcher has ever sent to this city, and while all of the players are new to stock lovers in this city, they made such a good impression at their first performance that they are destined to become individually and collectively prime favorites.

The company lines up as follows: Clay Clement, leading man; Walter Marshall, second business; Grant Ervin, comedian; Jack McGrath, juveniles; Herbert De Guere, characters; Alice Clements, leading woman; Ida Maye, ingenue; May B. Hurst, characters, and J. R. O'Neil, stage manager.

George Arvine is manager of the house. Willard Dashiell is director, and Vincent De Veto scenic artist.

SIGN FOR SAVOY PLAYERS

HAMILTON, Can., Aug. 29.—Doan Borup, for second business, and Cecil Seigrist for juveniles, are late engagements by Charles D. Pitt for the Savoy Players at the Savoy Theatre here. Seigrist replaced Aubrey Bosworth, who was originally engaged.

TWENTY STOCKS OPENED ON LABOR DAY

ALL PRESENT STANDARD SHOWS

More than twenty permanent stock companies began their season on Labor Day, and it is significant to note that all of them opened with standard plays.

September 1 has always been recognized as the beginning of the stock season. But conditions this year are different than they have ever been known in America. The theatrical map has changed; road shows are sure to be reduced in number, and stock has been given a vogue it never before enjoyed.

Beginning in the middle of August, the first gun was fired and since that time, little more than two weeks, more permanent stock organizations have sprung up than have ever been known at this time of year, and the wholesale addition of Labor Day makes the list still more formidable.

A very noticeable fact is the class of plays offered by the companies launched on September 2. They include "The Brat," "Cheating Cheaters," "Mary's Ankle," "Lilac Time," "Romance," "Playthings" and plays of their calibre.

Another noticeable fact is that of the Labor Day openings, two were in the far West, two in the middle West, two in Canada and the remainder in the East.

Dixon's Third Avenue Theatre stock opened with "Cheating Cheaters," and the same bill served as an offering by the Lafayette stock.

In New Jersey, the Hudson Players, Union Hill, started off with "The Gypsy Trail," and the Strand Players, Hoboken, had "Mary's Ankle."

The Moses and Johnson stock at the Liberty Theatre, Stapleton, Staten Island, put on "Cheating Cheaters," while "Under Cover" was the offering at the Samuels Theatre, Jamestown, this State. At Butler, Pa., the Majestic Players used "Playthings."

"The Brat" was given by the Blaney stock at the Colonial, Baltimore, and Charles Pitt staged the same play for the Savoy Players in Hamilton, Can.

New England claimed a big share of Labor Day openings. At New Haven, Conn., the Hyperion Players were seen in "Nothing But the Truth"; "Lilac Time" was the bill of the Poli Players at Bridgeport, Conn., and the Central Square Theatre stock used "Romance."

"The Brat" did service for the Emerson Players at Lowell and Haverhill, and the Empire Players at Salem, Mass., used the same play. The initial offering of Shea's stock at Holyoke, Mass., was "Mary's Ankle."

The Blaney stock at Cleveland, O., was originally scheduled to open on Labor Day, but to avoid clashing with the Baltimore opening started August 31 with "The Brat" as the bill. Another company to open on the latter date was the Lyceum Theatre, Paterson, N. J., which also used "The Brat."

In the far West, the Grand Theatre stock at Tulsa, Okla., began September 1 with "Rich Man, Poor Man." Walter Sanford opened his stock at Oklahoma City on Labor Day. The Somerville Players, at Somerville, Mass., and the Phelan stock, at Halifax, Nova Scotia, were other companies opening.

Of the above named companies eight are new organizations this season, two are starting their second season, and the rest are old organizations.

MORRISSEY LEAVES FOR DULUTH

Manager J. L. Morrissey, of the Lyceum Theatre, Duluth, Minn., left for that city last Thursday to make preparations for the opening of his Winter stock company.

Manager Morrissey, who is just closing his Summer stock company, was in New York for a couple of weeks engaging people to replace those who are leaving to fill other engagements. The Lyceum has heretofore played combinations during the regular season, but bookings are few and far between for the season of 1918-19. Hence, Manager Morrissey is installing a Fall and Winter stock, which will play three matinees a week and every night, except on such few dates as road companies are booked to appear. The stock season opens September 8.

BLAIR REPLACES ANDREWS

HARTFORD, Conn., Sept. 2.—Wm. Blair joined the Poli Players today, replacing Harry Andrews as director. The first production of the Players under Blair's direction will be "Potash and Perlmutter," which starts rehearsal tomorrow and opens next Monday afternoon.

WILKES-BARRE STOCK CLOSES

WILKES-BARRE, Pa., Aug. 31.—The Poli stock company closed tonight with the final performance of "It Pays to Do Right." The season has been one of the best in the history of the company in this city. The Poli season of vaudeville opens next Monday afternoon.

DRAFT CALLS JACK LEWIS

NEW HAVEN, Conn., Aug. 30.—Jack Lewis, who was engaged for juveniles with the Hyperion Players, has been called by his draft board. He has been replaced by James McHugh, who opens with the company next Monday in "Nothing But the Truth."

ENGAGED FOR "LILAC TIME"

BRIDGEPORT, Conn., Aug. 29.—Frank Thomas has been engaged to play the role of the old French peasant in "Lilac Time," the play with which Poli's Players open their regular stock season here next Monday.

WATERBURY STOCK CLOSES

WATERBURY, Conn., Aug. 31.—Poli's stock company closed its season here to night with "Here Comes the Bride" as the bill. The regular vaudeville season of the house opens Labor Day matinee.

KIRK JOINS EMERSON PLAYERS

LAWRENCE, Mass., Aug. 28.—J. Frances Kirk joined the Emerson Players here as director and took charge of the rehearsals of "The Brat," with which the company opened last Monday.

BOYER GOES TO HAVERHILL

HAVERHILL, Mass., Aug. 29.—Cliff Boyer, a popular member of the Emerson Players, this city, last season, will be with the company again this season, opening Labor Day in "The Brat."

BAYONNE OPENS SEPT. 16

BAYONNE, N. J., Sept. 2.—Sam C. Miller has taken over the Strand Theatre for a season of stock with the Bayonne Players, opening on September 16 with "The Brat" as the initial offering.

JAMISON JOINS POLI

HARTFORD, Conn., Aug. 28.—Frank E. Jamison has joined the Poli Players here as character man. Jamison is considered one of the best character actors on the American stage.

RUMSEY BACK IN NEW YORK

Howard Rumsey, who has been on a vacation since the closing of his three Summer stocks, returned to New York last week.

WESTERN OFFICE:
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CHICAGO

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FIVE NEW SHOWS ENTER THE LOOP

SEVEN ARE HOLDING OVER

Chicago is not lacking for entertainment, for five new attractions opened Monday in conjunction with seven productions that are holding over and playing to good attendance.

William Hodge, in "A Cure for Curables" has been assigned to the Studenbaker Theatre, where advance sales are said to be excellent.

Fred Stone has arrived at the Colonial with his "Jack o' Lantern," which has been engaged for an indefinite run.

"Seven Days' Leave" settled at the Garrick Sunday, and opened to remarkable business. H. Cooper Cliffe, William J. Kelly, Jean Stuart, Edwin Forsberg and Reginald Carrington are in the cast.

"The Country Cousin," in which Alexandria Carlisle has the leading role, is being housed at the Blackstone Theatre for an indefinite period.

Ina Claire in "Polly With a Past," reopened the season at Powers' Theatre, playing to a capacity audience for the first performance.

Among the attractions remaining for further runs into the new season are "A Tailor Made Man," "The Rainbow Girl," "Turn to The Right," Margaret Illington, "Lombardi Ltd.," "Oh, Look," and "Friendly Enemies."

N. V. M. A. EXTENDS CHAIN

Theatres in Fargo, No. Dak., Aberdeen, So. Dak., and Sioux Falls, S. Dak., have been added to the bookings of the Western Vaudeville Managers' Association through the connection of John Nash, former booking manager of the Affiliated Booking Company, now acting as assistant to Mort H. Singer, general manager of the W. V. M. A.

LINCOLN THEATRE OPENS

The Lincoln Theatre has opened its season with vaudeville, under the management of William McGowan and booking direction of Sam Kahl, of the Finn and Heiman circuit. The Kedzie and Wilson Avenue theatres are expected to resume their vaudeville policies within the next ten days.

"ALL GIRL REVUE" OPENS

Pepple and Greenwald's "All Girl Revue of 1918," opened its season at the Windsor Theatre this week. The offering is routed for a tour of the W. V. M. A. time. Among its principals are Vera Berliner, Madge Maitland, Reba Fiske, Lazalier, Frankie La Brack and Bertie England.

DOWNEY BOOKING CALUMET

Walter Downey, who books the family department houses of the Western Vaudeville Managers' Association, announces that he has secured the bookings of the Calumet Theatre in South Chicago, Ill., opening this week. It will play vaudeville, using three split bills every week.

REHEARSE "MY HONOLULU GIRL"

Norman Friedenwald, after several attempts to join some unit for service in France, has returned to Chicago, and announces that he will produce his tabloid, "My Honolulu Girl." The production will go into rehearsal late this week.

BOOST NEW THEATRICAL CLUB

A chain letter scheme is being put into force in an effort to create enthusiasm in the forming of the new theatrical club, planned for this city. Leon A. Berezniak is the sponsor.

HELD FOR SEDITIOUS TALK

Frank Meisel, recently appearing in vaudeville under the assumed name of The Great Herman, has been arrested by federal operators for making seditious remarks against the Government. Meisel recently played the Erie Theatre, where he is reported to have said "That he wouldn't wear any kind of a uniform," and "That Wilson was worse than the Kaiser." It is stated that one of the stage hands then took the law into his own hands, with the result that the German patriot suffered the loss of several teeth. He is now being held here awaiting a presidential warrant which will intern him for the remainder of the war.

Meisel is said to have told close friends that he wouldn't mind being interned. The actor was arrested as he concluded his performance at the Windsor Theatre.

KETTERING SHOW COMING IN

After two weeks of "one nighters," "The Girl He Left Behind," Ralph T. Kettering's latest offering, will come into the National Theatre here for a week's engagement. The play was staged by Eugene McGillan and Edwin Vail. Its cast included Millicent Ward, Louise Carter, Rollo Olin, Frederick Bennett, William Justin McCarthy, Charles Delvecchio, Arnold Moore and Mason Cairness. It is under the management of L. E. Pond, until recently manager of the Majestic Theatre in Milwaukee, Wis.

SHUBERTS RE-CHRISTEN HOUSES

The Garrick and Princess theatres here have been rechristened in name. Hereafter their surname will be Shubert, and the houses from now on will be known as The Shubert-Garrick and The Shubert-Princess. It is stated that the move is made on account of the fact that numerous motion picture theatres in the outlying districts are using the same names, which has been rather inconvenient for the proprietors of the large loop theatres.

K. & E. GET NEW OFFICES

Harry J. Powers, guiding the destinies of the Klaw and Erlanger theatres here, announced this week that he will establish new executive headquarters for himself and staff, operating the Illinois, Colonial, Blackstone and Powers' theatres. The offices will also be designated as the western headquarters of Klaw and Erlanger, Charles Frohman, Inc., David Belasco, Charles Dillingham, Florenz Ziegfeld, Jr., and George Tyler.

SHAPIRO INJURES PEDESTRIAN

Henry Shapiro, while driving his Maxwell automobile on Thursday, knocked down a pedestrian, who disobeyed the traffic whistle. The latter was seriously injured. Shapiro was not held accountable for the accident.

NASH HAS NO SUCCESSOR

No available person has been found to succeed John Nash in the offices of the Affiliated Booking Company. The circuit hopes, however, to announce the selection of Nash's successor within the next few weeks.

KEOUGH IS BACK

Ed Keough, of the Forster Music Company, has returned to this city, after a month's visit in New York City, where he went in the interest of his company.

ACT TO FEATURE FRANKIE KELCEY

Frankie Kelcey will be featured this season in a new vaudeville act, to be known as "All For The Ladies," under the direction of Pepple and Greenwald.

WOOLFOLK SIGNS COUDY

Elmer Coudy has been engaged by Boyle Woolfolk for his new tabloid, now being written by John P. Mulgrew.

PRODUCERS FIND IT HARD TO CAST SHOWS

CAN'T GET NECESSARY PEOPLE

Cries of distress are not only emanating from the various booking offices of this city, but producers of tabloids and vaudeville offerings have also found it a very difficult problem to secure talent for their productions.

There seems to be a scarcity of material available for feature parts and for the chorus. The latter is the most difficult one to fill and there may be a possibility that producers will depend upon those with no stage experience to fill their ranks this season.

Productions intended for this season's early openings are behind in their schedules and will not be able to take to the road by the required time. With the new draft now decided, showdom again is bemoaning its fate. As the season advances, acts playing this city may be required to double at one or more theatres and in this manner vaudeville houses will be somewhat relieved.

Just how the draft will affect most of the bookers in Chicago cannot be determined. The majority of them come within the draft ages of eighteen to forty-five, with but very few exceptions. In the circles of the Western Vaudeville Managers' Association, their entire staff, with but four exceptions, will be included in the draft. In most cases, however, the bookers are married men with dependents, and will not be taken on the first call. At the Pantages, Jones, Linick and Schaefer and Hodkins circuit, very few of their members are affected.

SEEK STAGE HAND FOR MURDER

J. Norman Cook, said to be a stage hand with "Friendly Enemies," is being sought by the Chicago police, accused of murdering William E. Bradway, a wealthy manufacturer, of this city. Bradway, on his death bed, accused the stage hand.

It is known that Bradway was infatuated with Cook's daughter, and it is thought that this led to the murder. Bradway was stabbed about the heart, and died shortly afterward in a local hospital. Cook has disappeared, and the police have wired his description to various cities. "Friendly Enemies" is playing Indianapolis, Ind., but Cook is not with the show.

TOO OLD, ACTOR KILLS SELF

Fred Burton, an aged vaudeville actor, committed suicide in the Revere House on Friday night. It is said that certain agents told Burton he was too old for any more work, and becoming downhearted, he ended his life by swallowing poison.

WILLIE BERGER ENLISTS

Willie Berger, one of the youngest bookers connected with the Western Vaudeville Managers' Association has enlisted in the navy. Berger has just turned twenty-one and would have been included in the next draft.

HARRIS WRITING NEW ACT

Will J. Harris is at present writing an act entitled "Smiles and Styles," which will have a cast of ten. Following completion of this offering Harris will devote his time to producing and staging revues for local use.

TWO PERFORMERS ENLIST

Hal Swain and Ernie Bruce have enlisted with the Canadian army, and departed last week to join their respective units. Both were popular in vaudeville circles.

KITTY GORDON SUES BROKER

Kitty Gordon, through her attorney John T. McGovern, began suit against Maximilian S. Rheinberg for \$8,868, with interest from September 12, 1917, in the Supreme Court last week.

In her complaint, Miss Gordon alleges that she was induced, through misrepresentations by Rheinberg, to invest \$5,567, and that he acted in her behalf from November 17, 1916, to the date above mentioned, when the amount of her investment disappeared, and that she now is in debt to the brokerage firm of Halle and Stieglitz in the sum of \$1,301.

Miss Gordon further alleges that Rheinberg, in order to induce her to place money in his hands, represented falsely that he was a partner in the brokerage firm, and that he invested her money in a marginal account.

ALBANY THEATRE HEAVILY TAXED

ALBANY, N. Y., August 31.—Harmanus Bleecker Hall, Albany's most pretentious playhouse, owned by the Young Men's Christian Association, will be taxed for its full valuation of \$200,000 this year for the first time in its history.

Harmanus Bleecker Hall was built as a semi-public institution, and the expense of construction was paid mainly from the contributions of school children. Heretofore, it has been only partly taxed. It now comes under the provisions of the recent decisions of the Appellate Division of the Supreme Court, which holds that institutions and organizations not wholly devoted to religion, education, charity or science must be taxed for their full valuation.

The section of the building used as a theatre is leased by F. Ray Comstock, and the other portion is the Young Men's Association library.

FAY RE-MARRIES FIRST WIFE

Frank Fay and his divorced wife, known to the vaudeville stage as Leo Buchanan, were re-married last week in Union Hill, N. J. The couple were first married in 1913 and divorced in 1915. Fay then married Frances White, who burst upon Broadway about that time, fresh from San Francisco, and became the artistic partner of William Rock.

But Fay's happiness with the little Pacific coast artist was short lived, and soon he was in court asking reparation from Mr. Rock for alienation of the affections of the second Mrs. Fay. Then a divorce separated the couple and left the Winter Garden comedian free to turn again to the first Mrs. Fay and she to him, while the artistic partnership of Rock and White continues.

"FOLLIES" RUN TO END

The management of the "Ziegfeld Follies" has set September 14 as the closing date of the engagement. As in former years, the revue will tour the principal cities, starting at the Colonial Theatre, Boston, September 16.

ALFRED BUTT WANTS "LIGHTNIN"

Winchell Smith and John L. Golden received last week a cable from Sir Alfred Butt asking that Frank Bacon in "Lightnin'" be sent to him for a London engagement as soon as the run at the Gaiety Theatre has ended.

REHEARSE 2ND "OH LADY, LADY"

A second "Oh Lady, Lady" company has been placed in rehearsal by Comstock and Elliott. Beth Franklyn, Eugene MacGregor, Richard Pyle, Harry Pauli, William Gaston and Mae Francis will be seen in leading roles.

MAPLE BEACH PARK CLOSES

ALBANY, N. Y., Sept. 2.—Maple Beach Park, between this city and Troy, closed its season to-day. Manager Fred J. Collins reports it the biggest season of recent years.

HARRY WEBER

PRESENTS

**BOB
HALL**

"THAT EXTEMPORANEOUS CHAP"

NEXT TO CLOSING

**AT B. F. KEITH'S RIVERSIDE THEATRE
THIS WEEK**

Moved From No. 4 To Next To Closing
Last Week At BRIGHTON BEACH

Next Week (Sep.9) Next to Closing At KEITH'S ORPHEUM, B'klyn

Booked Solid U.B.O. Circuit Until July, 1919

BURLESQUE

COMPANY CASTS ARE BEING CHANGED

PLAYERS ARE REPLACED

Now that the burlesque season has got well started, changes in the casts of the different shows are beginning to take place and others are expected to follow shortly as the productions get settled down to their real gait. Every manager on both wheels is now looking over his company and almost every one is likely to make a change of some sort.

Among those made during the last week was that of "The Misfit Trio" with the "Paris by Night" company. It was replaced in Buffalo by Billy McIntyre, Mayer Harris and Gene Schuler.

Joe Cunningham closes with "The High Fliers" at the National Winter Garden. Frank Hanscom replaces him.

Mitty Devere will replace Jack Jennings and Eva Lewis will replace Jean Ray with "The Innocent Maids."

Al Lawrence closed with Fred Irwin's Big Show.

Alfarretta Symonds, Frank Penny and Al Dunken have joined the company.

Ben Holmes has replaced Charlie Ward with the "Frolics of the Nite."

Mark Lea closed last week with "The Mile a Minute Girls." Ambark Ali is now with the show.

Cora Meese has replaced Carrie Fennell with "The Americans."

Jim Daly replaced Frank Meehan with the "Burlesque Review."

Bobby Nelson jumped into Henry Dixon's "Big Review," replacing Claude Payton.

Allie Mason replaced Dorothy Harting with the "Americans."

Martig Pudig replaced Ross Fox with the "Bostonians."

Sam Michaels has replaced Tom Thomas with the "Pirates."

Eddie Crawford replaced Jack Dempsey with "Cheer Up America" during rehearsals on account of illness of Dempsey.

Jim Gallagher replaced Billy Barnes with Lew Talbot's "Lid Lifters" during rehearsal.

TO PLAY PORT HURON SUNDAYS

PORT HURON, Mich., Aug. 31.—Manager Weil, of the Majestic, this city, has completed arrangement with the Columbia Amusement Company to play the attractions of that circuit at his house on the Sunday between Detroit and Toronto. Matinee and night performance will be given.

Watson's Beef Trust will be the first show to play the house on Sept. 8.

All the attractions will play here on Sundays during the season, except Sept. 29, Oct. 6, Oct. 27 and Dec. 1. These Sundays were booked in before arrangements were completed with the Columbia Amusement Company.

DANNY MURPHY RECOVERED

Danny Murphy, who was compelled to close with the "Burlesque Review" last February in Kansas City, on account of illness, returned to New York in good health last week. He has been working in "tabs" down in San Antonio the past few months.

COOPER LOOKS OVER SHOWS

James E. Cooper left New York last Thursday to look over his shows on the Columbia and American circuits. He has decided to keep his shows well up to the mark this season, and will keep at them until they suit him.

WALSH REPLACES LANING

CHICAGO, Ill., Sept. 2.—Arthur Lanning closed here Saturday night at the Gayety. George Walsh has replaced him as producer and comedian. Chas. Ward, who opened last week, also closed Saturday night. Al Weston closed at the same time.

Roy Sears has closed with the Bedini Show and opened with the stock company at the Gayety Sunday.

CHESTER HOUSE SETS OPENING

CHESTER, Pa., Sept. 2.—The Casino Theatre will open Sept. 9 with the attractions of the American Burlesque Circuit.

The Casino was formerly the old Family Theatre, which had a seating capacity of 900. The owners of the house have remodeled it and increased the number of seats to 1,200. The house was to open in August but, owing to the scarcity of men the contractors have been delayed from time to time.

LEASE 14TH STREET THEATRE

The Feldman Operating Company, with offices in the Palace Theatre building, and Nick Feldman, director, has taken over the old Fourteenth Street Theatre, near Sixth avenue. It has been overhauled and thoroughly renovated.

It will open early this month with "Hello, Boys," a Family Burlesque Circuit attraction. The company consists of thirty-five people, including chorus and is headed by Lee Stevens as principal comedian.

MINERS LEASE BRONX HOUSE

Miner's Bronx Theatre, which has played the attractions of the Columbia Amusement Company in the past, has been leased by David V. Picker, who has renamed it the Victory.

The house opened Aug. 31 with feature pictures. Henry Nelson has been appointed manager.

OLD BIT IS REVIVED

Frank, "Bud" Williamson, the originator of "Epha-Soffa-Dill and Ephing," and who introduced it 25 years ago, when he was doing an act with Ed. Stone, has revived it this season, and is doing it in the "box" scene with Dave Marion's "America's Best."

WILL QUIT BURLESQUE

Florence Mills, who is featured with Abe Reynolds in the "Merry Rounders," announces that this will be her last season in burlesque. She has made a contract to appear in pictures for the Goldwyn Corporation.

WAGNER IS IN THE ARMY

George Wagner is now in the National Army. He is working under the family name George L. Heckling and is located at the Y. M. C. A. Camp, Liberty Hut, Washington, D. C.

PLAY SOUTH AMERICA

Kennedy and Kramer, who were with Al Reeves' Show last season, are now with a vaudeville company playing the Casino Theatre, Buenos Aires, Argentine Republic.

LOTTIE DE MILT SIGNS

Lottie De Milt, ingenue, has been engaged by Charles Gramlick, of the Family Burlesque Circuit, for the "Hello, Boys" company.

GREAVES STICKS TO LEGIT

Walter Greaves will be back with "Her Regiment" this season. He opens at Schenectady Sept. 5.

B'KLYN HOUSE CLOSES AFTER WEEK'S RUN

LAW SUITS MAY FOLLOW

The Putnam Theatre, Brooklyn, again closed its doors as a burlesque house last Saturday night, after running one week.

The house was opened the last time under the management of Barney Marchol and Edward Marks, who booked a show controlled by Charles Gramlick, of the Family Burlesque Circuit. Gramlick claims that he was to receive a guarantee for the week and was given a check signed by Marchol for two hundred dollars on account early in the week. Gramlick says he had difficulty cashing the check. He also claims that Marchol promised to make good the amount in cash as well as pay the balance of the guarantee Saturday night.

Gramlick played the week at the house to carry out his contract, and will bring suit against Marchol, he says, for the amount due him.

Business at the house was said to have been poor all week, and it looked it on Saturday night when there wasn't more than one hundred person, all told, in the house.

Delegates of the Stage Hands Union and Musical Union were at the theatre Saturday night looking for the house managers.

The Putnam, on Fulton Street opposite Putnam Avenue, is the house in which Jack Marshall had his stock burlesque a short time ago.

It is said that Marchol is a business man in Elizabeth, N. J., and that Marks formerly had the Gold Theatre, a picture house, on Broadway, Brooklyn.

The Family Circuit intended to put another one of its shows on at the Putnam this week. It was called "Girls of America," and has been billed strong, with plenty of paper on the boards.

EASTERN OPENING POSTPONED

EASTON, Pa., Aug. 31.—The Orpheum Theatre, this city, which is to play the attractions of the American Burlesque on Tuesday before Wilkesbarre, has again postponed its opening until Sept. 10.

The house, which is being redecorated, will not be ready until that date. The contractors have had considerable trouble in keeping men on the job on account of war conditions.

In the meantime the companies will play Bristol Monday, lay off Tuesday and open in Wilkesbarre Wednesday for the other four days.

WINIFRED CLARKE MARRIES

BINGHAMTON, N. Y., Aug. 30.—Winifred B. Clarke, of the "Aviator Girls" and James B. Willour, stage manager of the Armory Theatre, this city, were married last evening at the Armory Hotel here. The bride was formerly known at Pinky Holmes and was with the Pat White Show last season. Mr. and Mrs. Willour will reside in this city.

CUMMINGS REJOINS SHOW

Asa Cummings rejoined the Star and Garter Show at the Columbia, Monday. Owner Weingarden has been managing the show this season during Cummings' absence.

JOIN WATSON'S BEEF TRUST

Sweeney and Rooney have joined Billy Watson's Beef Trust for the season.

STAR AND GARTER SHOW, WITH NEW COMEDIANS, PLEASES

The "Star and Garter" Show is at the Columbia this week. This is the show that broke all records for burlesque on the Columbia Circuit at this house last season.

There are several changes in the cast, but the book is about the same, which can stand repeating, and has several new and good bits. The scenery is bright, the various sets have good coloring effects, and there are several new sets. Everything is in keeping with the book, which is from the pen of Don Clark.

The performance is in two acts and a half dozen scenes. The first part is called "For Art's Sake" and the second part "Hingle Tingle," in which Don Clark and Florence Darley are featured.

A purple plush drop in one is seen at the opening of the show, with a small service flag showing five stars, representing former members of the company now in the service.

Clark, working in a most natural way, easily convinces one that he is one of burlesque's best "straight" men. He has a way of working that compels everyone around him to hustle. He talks well, "feeds" fast, can sing and is a fashion plate when it comes to dressing. His clothes fit nicely and he knows how to dress. He is a great all-around "straight."

Florence Darley is repeating her success of last season. In fact, she is better. Her work shines out. Her voice is clear and sweet and her numbers registered success Monday afternoon. Her costumes, of which she offered many, were of unusual beauty. She reads her lines effectively and has a most pleasing personality.

There are two new comedians to burlesque with the show and they are both good. Ray Read, a real clever "tad," is one. This young fellow has certainly made good. He is fast, his dialect is good and his actions funny. Charles Burns is the other. Burns is doing a Hebrew role, and he does it well. His impersonation of the character more than pleases. His makeup is good and his line of work very amusing. The boys do great team work and never lack for laughs. Weingarden has two good comedians in these boys.

As a character man, Will Bovis is "the goods." His work as an English butler in the first act is very well done. While portraying the role of Mandarin of Wang, he displays some very fine acting.

Bert Hall is a neat singing and dancing juvenile. He puts over his numbers nicely and dresses well. He does a good Chinaman in the last act.

Al Lawrence, who joined the company Monday after spending a few weeks in camp, offered two popular numbers that went over big.

Ole Mo Sam, an ugly looking sister of the Mandarin, was excellently done by Mae de Lisle. It is difficult to picture one in a make-up so unsightly. It is a sort of half-witted character, which had to be portrayed right to get anything out of it. Miss De Lisle's characterization was admirable. She leads several numbers as soubrette earlier in the performance nicely and wears pretty dresses.

Babe De Palmer, another soubrette of the "live-wire" type, has her share of numbers and puts them over nicely. She is a graceful dancer, a good worker and has a pretty wardrobe.

Read and Burns' number on their entrance received several encores.

An excellent agreement bit was finely worked up by Clark, Read and Burns. All three of the boys work hard here and put the bit over for plenty of laughs.

Bert and Pauline Hall won favor with their dancing specialty. It was a success and was gracefully done.

The "card game" bit is amusing and was worked up for plenty of laughs by Clark, Burns, Read and Miss Darley. The "Scotch" scene went over big and was well done by Clark, Read, Bovis and Miss Darley. There are a number of exceedingly funny situations in this bit and they are all carried out to the point.

Miss Darley acquitted herself very nicely in her specialty, in which she offered three numbers. She sang several melodies with unusual skill.

The "deaf" bit was worked up well by Burns and Miss De Lisle.

The scene showing the sinking of a steamer is a great piece of work and is well staged.

The "China Moon" number by Miss Darley was nicely rendered and is staged effectively.

Miss De Palmer put "Frenchy" over for several encores at the beginning of the performance. Miss De Lisle pleased when she sang "Old Enough for a Little Loving."

The chorus is composed of a lot of lively girls, who sing well and are nice looking. They are elaborately costumed. The numbers are prettily staged and the electrical effects are good.

The "Star and Garter" show is most enjoyable, very amusing, has a fine cast, is well staged and is an all-around agreeable performance.

Sid.

Burlesque News continued on Pages 23 and 32

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GREAT KOBAN & CO.

Wonder Workers from the Land of Cherry Blossoms

Carry Our Own Special Scenery. 3 People.
With a Wonderful THRILLER for a Finish

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Personal Direction **BURTON & DUDLEY, Inc.**

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THOSE MOTHERS' TEARS WILL BRING A CURSE ON YOU

No baby Ballad—A real Idea with a marvelous melody—By Abner Greenberg

A RIOT COMEDY NOVELTY

IT'S PRETTY TOUGH ON THE BEAUTIFUL GIRLS

(WHILE THE BOYS ARE AWAY)

The cleverest refined laugh-producing lyric with the most melodious tune of the year. Extra catch lines galore.

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THE FOUR OF US

BILLY BALLEW—HAROLD FURNEY—GUY WATERS—CHAS. B. GASH

**THIS WEEK
(SEPT. 2)**

At B. F. KEITH'S COLONIAL THEATRE

DIRECTION HARRY FITZGERALD

MELODY LANE

BIG PUBLICITY FOR SINGING ACTORS

Music Publishers Who Are Using National Advertising Mediums Present Great Opportunity for Singers

Popular music publishers, who, during the past few years, have become national advertisers, are putting the singing actor in a position whereby he can obtain publicity of the most valuable kind and at the same time place himself in line for rapid promotion in his work at an increased salary, and all without incurring a penny of expense.

Whenever a publisher launches a national advertising campaign, his first move is to inform the retail music dealer of the fact. He impresses upon him the value of displaying copies of the songs advertised in his show windows in order that the readers of the advertisements may have the fact that they are on sale in his particular town, constantly before him. In this way the advertisements become productive and both publisher and dealer profit.

Now, here is where the singing actor comes in, and a little time given to the following up of these campaigns will add greatly to his value to the theatre in which he is appearing, in addition to giving him publicity of a valuable kind.

By reading in advance the announcements of these ads. in the theatrical papers he will learn just what songs are to be featured, and can readily see if his bookings carry him into the territory to be covered.

If so, and he happens to be singing one or more of the numbers advertised, a call at the store, usually in the main street, where the music is sold, and the giving of the information as to where he is appearing and the songs being used, will enable the store manager to easily arrange some valuable publicity.

A streamer across the window announcing that the singer is appearing at a certain theatre featuring these songs can easily be arranged as the retail stores have already learned the sales value of having their customers hear the songs rendered from the stage by artists of standing and reputation.

Simple as this may appear to be, its value to the singer is great. Those who have had the foresight to co-operate with the dealers have discovered in the towns where it was done that, not only was their act received far better than in other places, but an enthusiastic reception invariably greeted their appearance on the stage.

The engagement of the actor is usually exceptionally pleasant in instances of this sort, for surely no manager exists that does not feel pleasantly toward one who is doing his bit to help increase his theatre's attendance figures.

CARLISLE AND ROMER SCORE HIT

M. Witmark and Sons received a telegram from Carlisle and Romer while recently playing in Boston. It reads: "That Soothing Serenade" tremendous hit. Took eight encores tonight." This is not surprising, as Miss Carlisle has an exceptionally fine soprano voice, and with Mr. Romer playing the beautiful obbligato on his violin, of which instrument he is a master, the effect must have not alone been unusually delightful, but most effective. This charming and melodious novelty song by Harry De Costa was surely made to order for such acts as this, and it is fast becoming one of the great favorites of the present time. They are also using "There's a Long, Long Trail," thus featuring two of the big popular hits of the day, and both from the Witmark catalog.

BORNSTEIN IN CHICAGO

Ben Bornstein, manager of the Harry Von Tilzer Music Co., leaves this week for Chicago, where for the next five or six weeks he will be at the west office of the Von Tilzer company.

POLISH COMPOSER WINS PRIZE

Tadensz N. Iarecki, of New York, a Polish composer now fighting with the Polish legion in France, has won the \$1,000 prize offered by Mrs. Frederick S. Coolidge for the best chamber music composition for a quartet consisting of two violins, viola and cello.

There were seventy-five competitors. The judges were Frederick A. Stock, conductor of the Chicago Symphony Orchestra; Franz Kneisel, leader of the old Kneisel Quartet; Kurt Schindler, composer and conductor; Ossip Gabrilowitsch, composer, pianist and conductor, and Hugo Kortschak, leader of the Berkshire Quartet.

NEW LIBERTY LOAN SONG READY

The National Liberty Loan organization has adopted "For Your Boy and My Boy" as the official song of the Fourth Liberty Loan campaign. The song was written by Gus Kahn and Egbert Van Alstyne, who also wrote "What Are You Going to Do to Help the Boys?" which proved such a success during the last Liberty Loan campaign.

J. H. Remick and Co. will publish the number.

SONGWRITERS IN 'FRISCO

Wolfe Gilbert and Anatol Friedland are in San Francisco this week, appearing in vaudeville, and will for the next fourteen weeks be on the Orpheum circuit.

Their music business, which is under the management of Maxwell Silver, is in a particularly prosperous condition, the past month breaking all previous records for big sales.

HARRIS WRITES NEW BALLAD

Chas. K. Harris has just completed a new ballad, which, judging from its reception, will equal in popularity any of his previous compositions.

It is entitled "Why Did You Come Into My Life?" and is rapidly being taken up by scores of the best singers.

NEWMAN ON THE ROAD

Harry Newman, of the Harry Von Tilzer Music Co., left New York on Monday for a six weeks' business tour of the West. Newman, who is a member of the firm, stated before leaving that he expected his trip to be the banner one of his long career in the publishing business.

REISNER SIGNS FOR SHOW

Chuck Reisner, author of "Good-Bye, Broadway, Hello, France," has signed with the musical play, "The Queen of the Movies," which is to be presented this season by Sisking and Mayer.

Mr. Reisner and Florence Holbrook will be featured in the piece.

DON RAMSAY ENGAGED

The engagement of Don Ramsay, manager of the Boston office of Waterson, Berlin & Snyder, to Miss Gladys Moffett, a member of the Jack Wilson Trio, has been announced.

The wedding is to take place within the next few weeks.

SONG CONTEST AT FIFTH AVENUE

Manager William Quaid has announced another song contest to be held at the Fifth Avenue Theatre during the week of September 16. The entries are confined to war songs.

ARTHUR JACKSON IS ILL

Arthur Jackson, the song writer, is ill at Dr. Stern's sanitarium, suffering from a complication of diseases. His condition is said to be serious.

MURRAY WITH THE WITMARKS

Pete Murray, the club entertainer, has joined the professional staff of M. Witmark and Sons.

NEW DRAFT LAW HITS PUBLISHING HOUSES

Professional Departments Bound to Be Seriously Affected by the 18 to 45 Act—Reorganizations Planned

The new eighteen to forty-five draft law is bound to hit the popular music publishing houses to a great degree especially in the professional departments which are largely made up of male employees within this age.

The first law seriously affected the publishers but the new act is bound to deplete the staffs of many of the big houses.

Several of the houses are already planning reorganizations in their professional departments, replacing the men whenever possible with women. In this connection, it is remarkable to note the success that the few young women who have done professional work, are meeting with, and publishers have pronounced their work fully equal to that of the men.

In the business and executive departments of the publishing houses scores of men from the heads of the firms down will be affected by the new law. The popular music publishing business in America is a young one and in consequence most of the publishers are young men as well, fully eighty per cent being under the forty-five year age.

GERMAN SONGS TORN FROM BOOKS

LOS ANGELES, Cal., August 31.—Children of California will not be taught German folk songs, or any songs from the German, according to word received here from Dr. Margaret S. McNaught, State Commissioner of Elementary Education. The necessary elimination from the state series of songs designated as German folk songs has been made and an explanation of the cause of this elimination has been inserted in the books.

MUSIC MEN DRAFTED

Vincent Sherwood, general manager, and Al Hasse, professional manager of the local branch of the McKinley Music Co., have been drafted.

Sherwood has already reported at camp and Hasse expects to leave this week.

SEYMOUR BROWN IN VAUDEVILLE

Seymour Brown, the song writer, is preparing to present a new vaudeville act, entitled "Where There's a Will." The act, which was written by Mr. Brown, will carry twelve people, and opens next week.

SYBIL VANE SINGS FEIST SONG

Sybil Vane, the English soprano, appearing at the Palace Theatre this week, is successfully singing the new Leo Feist song, "The Radiance in Your Eyes."

BENEFIT FOR HARRY WINCOTT

LONDON, Eng., Aug. 27.—The *Referee* is putting on a benefit for Harry Wincott, the veteran song writer, who is now ill and in financial straits.

BILLY JOYCE WITH THE COLORS

Billy Joyce, a nephew of Jeff. Brannen, the song writer, is with the United States army and expects to sail for France within the next week or two.

"LIBERTY BOND MAGEE" READY

Kerry Mills has just released a novelty number by John Barclay and Charles McNaughton with the striking title of "Liberty Bond Magee."

JOE FUCHS EXEMPTED

Joe Fuchs, manager of the St. Louis office of Leo Feist, Inc., was called in the draft recently, but has been exempted from military service.

TWO WITMARK SHOWS SCORE

Last week, Joseph Klaw's production of Harry Delf's new comedy with music, "Some Night," moved from the Jersey Coast to Boston, where it was splendidly received. Several of the lively song numbers were encored five or six times notably "With the Boy I Love," "Alone in a Great Big World," "Something That Money Can't Buy," and "Send Me a Real Girl." The same day, Klaw & Erlanger's company in "The Rainbow Girl" opened at the Illinois Theatre, Chicago. This was the company which presented this successful musical piece by Rennold Wolf & Louis A. Hirsch at the New Amsterdam & Gaiety Theatres, in New York this spring and summer, and from all accounts, the Chicago opinion coincides with that of New York, that "The Rainbow Girl" is one of the most successful and radiant entertainments on the boards. The music of both "The Rainbow Girl" and "Some Night" is published by M. Witmark & Sons.

McKINLEY SONGS FOR SOLDIERS

The McKinley Music Co. has prepared and published a collection of its latest popular music, printed and bound in book form, and is being distributed free to every hut and training camp in this country and wherever the American soldiers are located abroad.

The book contains forty of the McKinley publications and is entitled "The Army and Navy Song Folio No. 1."

"ACT CATCHER" WANTS A JOB

A young man approached Maxwell Silver recently and asked for a position with the Gilbert & Friedland Co. "What experience have you had in the music business?" inquired Max. "I'm an act catcher," replied the young man, "and worked at it for years."

FEIST OPENS IN NEW ORLEANS

Leo Feist, Inc., has opened a branch office in New Orleans, La., at No. 115 University Place. Archie Lloyd is in charge of the new branch which is directly across the street from Loew's stage entrance and a block and a half from the Palace theatre.

BIG OFFER MADE FOR SONG

The Rialto Music Pub. Co. has refused a cash offer of \$5,000 for the new song "Those Mother's Tears." The song was written by Abner Greenberg, who already has a number of big successes to his credit.

WESTON HAS NEW SONG

Willie Weston, now in vaudeville is singing his latest song a novelty number entitled "At the Allie Flower Garden Ball," which has recently been released by Chas. K. Harris.

EVA TANGUAY SINGS NEW SONG

Eva Tanguay, at the Orpheum Theatre, Kansas City, last week, successfully introduced the new Kendia and Brockman song, "We're Bound to Win with Boys Like You."

LUND AGAIN REJECTED

Billy Lund, of the Chicago office of Leo Feist, has been rejected from the United States army for the second time and is back in the music business again.

REISNER WRITES NEW SONG

Chuck Reisner has recently completed a new song entitled "When the Eagle Flaps His Wings." It will be published by Daniels & Wilson of San Francisco.

NEW MUSIC CO. FORMED

Leslie & Fitzgerald, the latest addition to the ranks of New York music publishers, have opened offices in West 46th street.

THREE HITS

from Song Headquarters

SONGS win wars! Kaiser Bill—Beware! America is singing! We sing in camp—we sing on ships—we sing at home—"community" sings—morning, noon and night. Keep it up, America—it's the road to Berlin.

Here are three new hits singers and jazz bands call the greatest melodies in years. Learn 'em, play 'em, sing 'em! Get the cheero, fun-loving, full-of-pep Yankee spirit woven into every note and every word.

"K-K-K-Katy"—Stammering Song

Fun is the doughboy's pal—that's why he wrote and sings "K-K-K-Katy"—the song of songs, with a zippy, catchy melody and those beautifully simple words stammered by Katy's tongue-tied beau. "K-K-K-Katy" is the song of the boys—why shouldn't it make a tremendous hit in every theatre, eat-palace and home in Yankeeland! Try it out now!

"If He Can Fight Like He Can Love, Good Night, Germany!"

A rollicking, happy Yankee melody and clever, honest-to-goodness words—no wonder it's sweeping the land! Only a deaf man could keep his feet and lips quiet when the band plays and the singer sings this great hit. Words by Grant Clarke and Howard E. Rogers. Music by Geo. W. Meyer. You can't get away from it. It's a wonder.

"Everything is Peaches Down in Georgia"

Like a snappy, unusual melody? Like novel words that are different? Brother, here's your song! "Everything is Peaches Down in Georgia" is a winner. If you've heard it you know that! If you haven't heard it you're missing something. Words by Grant Clarke. Music by Milton Ager and Geo. W. Meyer. Join the millions who are singing it now.

THESE three song hits as well as others listed below are published in our new approved Patriotic War-size that is more convenient for you and saves paper for Uncle Sam:

"France, We Have Not Forgotten You"
"It's a Long Way to Dear Old Broadway"

"I'm Sorry I Made You Cry"
"If I'm Not at the Roll Call"

"Good Morning Mr. Zip"
"Alice I'm in Wonderland"

"I'm So Glad My Mamma
Don't Know Where I'm At"

"My Belgian Rose"
"God Spare Our Boys Over
There" "Homeward Bound"

"When I Get Back to My
American Blighty" "Each
Stitch is a Thought of You"

"We're All Going Calling On
the Kaiser" "Over There"
"Strutters' Ball"

15c a copy, any seven for \$1. Postpaid. Band or Orchestra, 25c each. Male Quartette, 10c each

Published
in the New
Patriotic
War Size

Saves Paper
for
Uncle
Sam



If He Can Fight Like He Can Love
Good Night Germany!

CHORUS
If he can fight like he can love, Oh, what a
sol-dier boy he'll be, If he's just half as good in a
trench, As he was in the park on a bench, Then er-ry
bun-dle had bet-ter run, and find a great big tin-can
tree, I know he'll be a ho-so-ty-ver there, I
nev-er saw him in a real good scrap, Can't he
beat a bear in a xy-mor-ris chair, And if he
But you're a gos-or when you're in his lap
Fights like he can love, why then its good night Ger-ma-ny!

Everything Is Peaches Down In Georgia

CHORUS
Ev-ry thing is peach-es down in Geo-gia, What a peach of a
cous-in, For a peach of a time, He lives on, Pe-aches
is wait-ing down there for you, I've got a
bunch of I Pe-aches of a Pe-aches, Oh, what a peach of a
cou-ple they are! There's a peach-er peach-es down in
Geo-gia, Al-ways ready to say, "Will you love and a-
bay!" I bet you'll pick your-self a peach of a with-



LEO FEIST, Inc.
Feist Building
New York

K-K-K-KATY
(Stammering Song)
BROOKLYN O'HARA
Army Song Leader

CHORUS
K-K-K-Ka-ty, Ka-ty, You're the on-ly g-g-g-girl that I a-
dore, When the m-m-m-m-
morn-ing comes, a-ver the 'ow-shad, I'll be
wait-ing at the k-k-k-kitch-en door.

Get them for
your piano—
your player piano—
your talking machine—

Saturday Evening Post
New York World
New York Tribune
New York Times
Boston Herald
Boston Post
Chicago Tribune
Philadelphia Inquirer
Philadelphia Ledger
Buffalo Times
Buffalo Courier
Detroit News
Detroit Free Press
St. Louis Post-Dispatch
Baltimore Sun
Los Angeles Times
Louisville Courier-Journal
Syracuse Post-Standard
Rochester Democrat
Washington Post
Atlanta Journal
Birmingham News
Cincinnati Inquirer
Cleveland Plain Dealer
Columbus Dispatch
Denver Post
Dallas News
Des Moines Register
Fort Worth Star
Houston Chronicle
Indianapolis Star
Kansas City Star
Little Rock Gazette
Lowell Courier
Minneapolis Tribune
Memphis Commercial Appeal
Milwaukee Journal
New Orleans Times-Picayune
Omaha World-Herald
Oklahoma City Oklahoman
Portland Oregonian
Pittsburgh Press
Providence Journal
San Francisco Examiner
St. Paul Pioneer-Press
Seattle Times
San Antonio Express
Salt Lake City Tribune
Spokane Spokesman Review
Tacoma Ledger
Wichita Eagle
Worcester Telegram

This
Advertisement
and Others
Will be Read by
Approximately
26 Millions!

HOOK UP WITH THE HITS!

Hook up with the song hits that will have an audience of approximately

 **25 MILLIONS**

through the medium of fifty-two publications, including the *SATURDAY EVENING POST* and most of the leading weeklies, covering practically every hamlet, village, town, city and state in the Union.

Read the advertisement and the list of publications printed herewith!

Don't you think that this vast audience will be anxious to hear these songs? You bet they will!

Get "tuned up" and be ready to "put them over" to these interested millions.

No matter where you are playing you will find hosts of people anxious to hear the songs that they have been reading about in their favorite papers, properly rendered by professional talent, and that means you!

Go to it and get the applause that sounds like victory to your act!

Uncle Sam wants his people to be happy and cheerful and it is an admitted fact that singing helps to do the trick! Do your bit!

The songs featured in the advertisement are "K-K-K-Katy", "If He Can Fight Like He Can Love, Good-night Germany", and "Everything Is Peaches Down In Georgia". Besides these all the current Feist publications are listed.

HOOK UP WITH THE HITS!

CHICAGO
Grand Opera House Building

BOSTON
181 Tremont Street

PHILADELPHIA
Broad and Cherry Streets

LEO. FEIST, Inc.

135 West 44th Street, New York

CLEVELAND, 308 Banger Bldg.
KANSAS CITY, 1125 Grand Ave.

DETROIT, 213 Woodward Ave.
SEATTLE, 301 Chickering Hall

ST. LOUIS
Holland Building
SAN FRANCISCO
Pantages Theatre Building
MINNEAPOLIS
Lyric Theatre Building

WARNING

to
ALL PIRATES, "CHOOSERS," ETC.
that

"The World's Handicap"

(By GEORGE KERSHAW and WILLIE WESTON)

MY LATEST RECITATION

(Given for the First Time on Any
Stage at the Fifth Ave. Last Week)

IS PROTECTED

By U. S. Copyright, N. V. A. and "VARIETY'S"
Protected Material Department

WILLIE WESTON

Counsel, JAMES TIMONY, Longacre Bldg.,
New York City

NEWELL EDYTH
MORSE AND HARRISON
SINGING, DANCING and TALKING
DIRECTION—JACK SHEA

NORTHLANE, RIANO AND NORTHLANE
"MODISTE SHOP A LA CABARET" Direction PETE MACK

FRANK THE AMERICAN PROPAGANDA ACT MICKEY
THORNDIKE AND CURRAN
Comedy and Singing Novelty "Enlisting." 14 Minutes in 1. Special Drop. Direction—Low Golder

DORIS HARDY
DIRECTION—JOHN C. PEEBLES

JOSS STEWART & OLIVE OLLIE
In Singing and Dancing Eccentricities—Always Working

EVELYN BATES
The Girl Who Is Musically Inclined—In Vaudeville Direction—CHAS. S. WILSHIN

BILLY LADDIE
RIALTO and LAMONT
THE TALKLESS BOYS

HOUSELEY, NICOLAS & DEEN
IN HIS LEMON-SINE
DIRECTION—MR. CHAS. J. FITZPATRICK

B. F. KEITH'S COLONIAL THEATRE

Broadway, between 62nd and 63rd Streets

New York, Sept. 2, 1918

MR. and MRS. CHARLIE GRAPEWIN,
Long Branch, N. J.

Permit me to thank you for your
kind hospitality.

I assure you that the three
weeks spent with you folks were the
happiest in all my lifetime.

JIMMIE HUSSEY

P.S. I know Johnny Dundee thanks
you as I do.

JACKSON, WALSH & JACKSON
VAUDEVILLE A LA CARTE

CARLO CASETTA & RYDELL HELEN
In a Series of Artistic Dances Direction—Paul Durand

RUDI BELLONG TRIO
World's Greatest Cycle Equilibrists

TECHOW'S CATS
IN VAUDEVILLE

IRVING SHANNON HANDLES THE LAYING OUT PINS
BALLY HOO THREE
"CIRCUS LA PETITE"

MORGAN SADA
BROWN & SIMMONS
Coming in a New Act by Joseph Byron Totten

Singing Military Travesty
JOE **BARRETT & RYNO** JACK
BATTLE OF FORT LIMBURGER

MOORE HAWAIIAN TRIO
IN SERVICE FOR UNCLE SAM. NAT SOBEL

BERTHA WOOD is having a sketch written for her by Aaron Hoffman.

Bert and Geneva Cushman have closed with Al. Shaffer's "Boys and Girls."

Randolph Hartley will be ahead of George Arliss this season.

Helen Gladysings (Mrs. Roy Cummings) presented Roy with a daughter recently.

George Parsons has been added to the cast of "She Took a Chance."

Else Alder has recovered from her long illness and will soon return to the stage.

Gus Salzer has been engaged by John Cort as his general musical director.

D. W. Hayes is ahead of "A Country Cousin."

Townsend Walsh is ahead of William Hodge this season.

W. H. Wright is ahead of Laurette Taylor in "Happiness."

Arthus Madden, an eccentric dancer, has joined the Moulin Rouge "Revue Intime."

Davis and Moore have concluded their Pacific coast tour and returned to Chicago.

M. Thor was in Philadelphia the early part of this week looking over one of his acts.

The Morette Sisters will appear soon in a new act—an Italian skit—by V. Chandler Smith.

The Great Leon, the magician, will open in Minneapolis, Minn., on Pantages' time, September 8.

Marjorie Kay, "The Girl from Over There," is entertaining the soldiers at the different camps near New York.

Allan Brooks has left vaudeville to play a comedy role in Jane Cowl's play, "Information, Please."

George McFarlane has resigned as press agent of the New York International Exposition in The Bronx.

Horace Judge has succeeded Theodore J. Liebler, Jr., as press representative for the United Picture Theatres of America.

Al. Strassman, for two years general press representative for Smith and Golden, has resigned that position.

Dorothy Godfrey is appearing with Al. Jolson in "Sinbad" at the Century Theatre.

Zella Call has signed with the Shuberts for the role of the American Canteen Worker in "Miss I Don't Know."

William C. Masson has signed with Edward Clark for a role in "Not With My Money."

Beatrice O'Donnell, last season with Max Spiegel, is going to the coast with "The Kiss Burglar."

Juliet St. John Brenon made her stage debut last Monday night in "Business Before Pleasure" at Wilkes-Barre, Pa.

R. H. Burnside will go to Chicago to supervise the reopening of Fred Stone in "Jack o' Lantern."

Eileen Van Biene has joined the "Maytime" company at the Lyric Theatre to play the role of Othillie.

Clifford Brooke is directing the rehearsals of "Gloriana," John Cort's forthcoming musical production.

John O'Sullivan, the tenor, has been engaged by Cleofonte Campanini for the Chicago Opera Association this fall.

James Madison, the vaudeville author, is back in New York, after an eight weeks' vacation spent in California.

ABOUT YOU! AND YOU!! AND YOU!!!

(Continued on page 31)

Dave Green has severed his connection with the Sheedy Vaudeville Agency, and now is connected with Sam Bernstein.

Nils T. Granlund, head of the Loew publicity bureau, returned yesterday from a business trip to Fall River, Mass.

Kennedy and Kramer are singing American songs at the Casino in Buenos Aires, South America.

Frederick the Great, the magician, has accepted a tour of the Ackerman-Harris Circuit, leaving Chicago next week.

James J. Corbett has recovered from his recent illness and has rejoined the Shubert management.

Senator Francis Murphy has been routed by the Western Vaudeville Managers' Association.

Tessie Lorraine has been added to the company which is presenting stock at the Great Northern Hippodrome, Chicago.

Murray-Popkva Company will this season take to the road in "An Eight O'Clock Town," by Ralph T. Kettering.

Bert Cortelyou has returned to Chicago after a month's vacation spent in the East.

Willis Hall will begin his fifth season, acting "Our Wife," which has been routed for a Western tour.

Edgar Murray, Sr., will introduce his impersonation of Lincoln in a new playlet entitled "The Rail Splitter."

Frances Ingrain, the contralto singer, began her tour of the Liberty theatres last week at Camp Dodge.

Louise Cook has been engaged by Iden Payne for an important role in "Crops and Croppers."

Jack Denton, who sprained his foot several weeks ago, has recovered and will be seen in vaudeville shortly.

Dingley and Norton will open in a new musical act on the Loew time, September 9, under the direction of Levy and Jones.

William Rosenblum, the guiding light of the Rialto Theatre in Chicago, has returned to his post, after two weeks' vacation.

Mr. and Mrs. Raymond Marr, of the Bob Ott Co., are being congratulated on the addition to their family of a baby boy.

Mlle. Lucette Valsey, the French singer, has been engaged by Elliott, Comstock and Gest to appear at the Century Theatre Roof.

Paulette Boudier, who was with Jacobs and Jermons last season, is with May Ward's act, and will play the cantonments.

Willard, "The Man Who Grows," has returned from a tour of South America, and is making his local reappearance on the Keith Circuit.

Morse, Moon and company, a one-act musical comedy from the West, will open in Minneapolis, Minn., on the Pantages' time, September 8.

Louis Cline, a member of George Broadhurst's staff, suffered a nervous breakdown last Friday in his office, and is now confined to his hotel.

Vera Michelena has been engaged for the leading feminine role in "Take It from Me," the new musical piece to be produced by William Moore Patch in conjunction with Joseph M. Gaite.

Theodore J. Liebler, Jr., press representative of the United Picture Theatres of America, has joined the colors and left for camp last week.

Jerry Herzell has closed a forty-one weeks engagement with Ardath's "Corner Store" company and recently joined the "Freckles" company.

Connie Mitchell and George King, who have been doing a double act in vaudeville, expect to go overseas shortly to entertain the American soldiers.

Victoria Kaye is busy rehearsing a new act. Frank Kay is her personal press representative and Charlotte Kay her personal representative.

"Don't Lie to Mamma" has been routed for a tour of the Marcus Loew Circuit. It started its season at McVicker's Theatre in Chicago last week.

Rowley and Mullen will open in a new comedy singing and dancing act on the Loew time, September 2, under the direction of Levy and Jones.

Jules Kihel is rehearsing a one-act musical comedy entitled "Call a Cop," which will be ready for presentation Sept. 5. Dick Arnold is featured.

Nathan Schulman, Jacob Rovenger and Aaron S. Laidhold are directors in the Essarell Amusement Corporation, chartered last week in Albany.

Bee Palmer, a Ziegfeld "Follies" show girl organized and presented a bill of fourteen acts at the isolation camp at Pelham last Thursday night.

Ann Murdock, who has been appearing in the movies, is about to return to the stage. Charles Frohman will present her early in the season in a new comedy.

Sherburne and Montgomery have accepted a new vaudeville offering called "Oh, Doctor, Be Careful." It is from the pen of Thomas Kettering of Chicago.

Manager R. G. Craerin, of the Liberty Theatre at Camp Cody, has prepared an interesting booklet of information for theatrical companies playing his camp.

Hayden O'Connor will be seen in vaudeville this season in a new dramatic novelty, called "All Alone," in which he will be presented by Jack Forcum early this month.

Josephine Whittell, recently with "Sybil" and "Hitchy Koo," has been added to the cast of "Gloriana," a musical play, in which John Cort will present Eleanor Painter.

Wellington Cross proceeded on his tour of the Orpheum Circuit last week after a three weeks' stay in Los Angeles, bill-topping for two weeks at the Orpheum Theatre there.

Harry Delmar, of the vaudeville team of Delmar and Lowi, tried to enlist in the army and later in the navy last week, but was rejected both times on account of poor eyesight.

Mildred Post, daughter of Guy Bates Post, and a member of "The Blue Pearl" Company, has volunteered to become a member of the Women's Division of the Police Reserves.

Bert French, who is directing the dances in "Gloriana," John Cort's new musical comedy, has been presented with a son by his wife, who was Alice Eis, one-time stage dancer.

Forrest Huff and Fritz Von Busing, accompanied by Constance and Irene Farber, returned last week from an auto trip to the Maine woods, and opened Labor Day in "Sinbad" at the Century.

R. R. Smith, director of Liberty theatres, Washington, D. C., was in New York last week on business connected with the War Department, Commission on Training Camp Activities.

Douglas Fleming and wife, Sarilda Fleming, are now with Marty Brooks' act, "The Owl," playing U. B. O. Circuit. They are under personal direction of Harry Richards, of Roehm & Richards.

Harry Ashford has been engaged to play the part in "The Man Who Stayed at Home," which he had during the Chicago engagement of that play. He and Rose Coghlan are the new members of the cast.

Irene Castle, about to leave for camp entertainment in France, will appear in the program of the Sleepy Hollow Club on Labor Day for the joint benefit of the Red Cross and the Stage Women.

Eugene Howard, winner of the checker tournament at the Winter Garden, held for male participants of "The Passing Show of 1918," was last week awarded the silver loving cup provided for the winner by the management.

Gertrude Vanderbilt, Mizi Gizi, Frances Demarest, Jean McArthur, Genevieve Houghton and Mary Eaton are among the artists who appear at Pabst's Harlem, West 125th street, in a new entertainment entitled "Folly Caprice."

Beulah Livingstone will act as publicity director for Olga Petrova upon the return of the Polish screen star to the stage. In addition, she will continue as Mme. Petrova's personal and press representative for her motion picture activities.

Carl Randall made a hurried trip to New York from Boston last Saturday night after his performance in "Oh, Lady, Lady," to put the finishing touches on the dances in "Fiddlers Three," which opened at the Cort Theatre last night.

Grace Lynn has been engaged for the "It Pays to Advertise" company that will make a road tour to the coast. Miss Lynn is a writer of short stories and plays, and wrote "The Patriot," a one-act vaudeville playlet, seen in New York last spring.

Carolyn Thomson, Marjorie Gateson, Ray Raymond, Charles Brown, Paul Porcassi, Robert Lee Allen, Gus Baci, Robert Capron, H. H. McCullen and Joseph T. Chaille are in the cast of "Miss I Don't Know," the next musical production which the Shuberts will make.

Frances Ingram, contralto with the Chicago Grand Opera Company, began a tour of the Liberty theatres last Sunday night, opening at Camp Dodge, Iowa. She appeared at Camp Dodge again on Monday night. She will do two-night stands in sixteen army camp theatres.

Janet Velie, Helen Groody, Adelaide Hastings, Beatrice Burrows, Roy Crane, Billy Cotton, William Friend, Roy Perverance, Harry T. Hanlon, Jerome Daley and Humbird Duffy are in the cast of another road company of the Cohan and Harris play, "Going Up," which had its first performance at the Empire Theatre, Syracuse.

Julia C. O'Brien Powers, daughter of Mr. and Mrs. Powers, trainers of the Hippodrome elephants, and herself an elephant rider, who became a conspicuous figure on Broadway by riding one of the show's pachyderms during recent Liberty Loan and other drives, was married last week to Lieut. R. Gilbert Adams, of the Royal Flying Corps.

Mrs. Basil Clark, who was commissioned by Government Food Administrator Herbert Hoover to tour France in the interest of food conservation, has been commissioned by the War Department, Commission on Training Camp Activities to appear before the annual convention of the New Hampshire Manufacturers' Association, the Rotary Club of New York City and other organizations in behalf of the Government's theatrical activities.

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AGNES**STANTON SISTERS**CHAS. BAKER'S
TEMPTERSJUVENILE, WITH
CHAS. BAKER'S
TEMPTERS**FRED DALE**

Direction

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DAVE JOHNSON

AGENT

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The Boy with the Talking Feet

Prima Donna
Grown Up Babies**JEAN DE LISLE**Direction
BILLY VAILTheatrical
Operating Co.
Presents**CLIFF BRAGDON**With
Million Dollar
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PRIMA DONNA**GERTRUDE RALSTON**CHAS. BAKER'S
HIGH FLYERSSECOND SEASON
SOUBRETTE
TEMPTERS**DOLLY WINTERS**AND
SID WINTERS
IN IRISHPRIMA DONNA
ROSELAND GIRLS**ESTHER IRWIN WOOD**MANAGEMENT
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FROM THE FOLLIES"ALWAYS
FEATURED**GLADYS SEARS**DIRECTION
ROEHM and RICHARDSVERSATILE SOUBRETTE
ECCENTRIC COMEDY**GREENWOOD and NELSON**WITH HENRY DIXON'S
BIG REVIEWPRINCIPAL COMEDIAN
SECOND SEASON**HARRY SEYON**MAX SPIEGEL'S
SOCIAL FOLLIESTHE GOLDEN
VENUS**LUCILLE AMES**MAX SPIEGEL'S
"CHEER UP, AMERICA"SOUBRETTE
1918-1919**GRACE HOWARD**CHAS. BAKER'S
HIGH FLYERS

BURLESQUE NEWS

(Continued from page 15 and on 32)

DINKINS HAS WELL
COSTUMED SHOW; BUT
IT NEEDS COMEDY

So far as a scenic production and a costumed show is concerned, T. W. Dinkins "Innocent Maids" is second to no show on the American Circuit seen so far this season at the Star, Brooklyn.

Dinkins has spent considerable money on his show and has spent it wisely. Each scene is offered in a bright artistically designed set. The costumes of the chorus, of which there are many changes, show noteworthy care in the selection of colors and are of a novelty scheme effect.

The book is by James Morrison, who has given the performers a good chance with some new situations. But there is very little sign of comedy in the first act, due mostly to the fact that the boys do not get it over. The second act far outshines the first. The boys work better here and get more out of the material. Owner Dinkins is making several changes in his cast this week which will no doubt fill in the comedy that is needed. Mitty Devere will replace Jack Jennings who is doing black face. Sam Goldman, the principal comedian, is doing Hebrew and will show up to better advantage with a fast Irishman, such as Devere.

Irene Shannon is the prima donna. Miss Shannon was in good voice last Thursday night and rendered her members very nicely. Her costumes are pretty, and she makes a number of changes. She should be

given more to do, as her work is pleasing.

Virginia Reid is the ingenue and while handling the part well, spoils it all by the chilly way she has of working. She is very scant of personality also. If Miss Reid could only overcome this and smile, she surely could make herself more valuable. She sings well, reads her lines nicely and her costumes are pretty.

Jean Ray is the soubrette. Miss Ray leaves the company this week. Her work is good and her wardrobe pretty.

Jennings as the property man in the second act was seen to good advantage, but although his work is all right, he is a slow comedian and does not fit in this show. Goldman also works slow and with two comedians of this type a show is bound to drag.

Ralph Troise is doing more than when we saw him last season and is working much better. His character bit as a detective goes over well; while he works straight in the second act, handling it nicely.

James Horton makes a good straight. He is a fine talker, dresses well and works nicely.

Joe Wright pleases in the role of juvenile. His light work is breezy.

Miss Ray offers two songs in a specialty and Jennings and Horton put over a good singing and talking act.

Miss Otero and company, in artistic poses, more than pleased. Each picture was introduced by Miss Reid in a clear voice, and each speech was well put over.

When the changes in the cast have been made and comedy injected into the first part, Dinkins should have a show that will stand out on the American Circuit. Sid.

JOE HOWARD STOCK COMPANY

EMMA KOHLER

VOICE, FORM AND CLASS

PRIMA DONNA

CASINO, WASHINGTON, THIS WEEK

ELSIE WEDDE

Vivacious Ingenue and Her Fiddle, Direction Roehm & Richards
CASINO, WASHINGTON, THIS WEEK

BABE REIDY

SOUBRETTE

CASINO, WASHINGTON, THIS WEEK

CHAS. "RUBE" DAVIS

THE SMILING TRAMP

CASINO, WASHINGTON, THIS WEEK

L. WILLIAM PITZER

STRAIGHT MAN "DE LUXE"

CASINO, WASHINGTON, THIS WEEK

H.U.G.H.I.E. S.H.U.B.E.R.T.

AT CRESCENT THEATRE, BROOKLYN

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PRIMA DONNA
OF QUALITY

BETTY POWERS

MAX SPIEGEL'S
CHEER UP AMERICAHASTINGS'
BIG SHOW

MARJORIE MANDEVILLE

DIRECTION
HARRY HASTINGSFAMOUS CHARACTER
and DANCING COUPLE

COCCIA and AMATO

WITH HARRY HASTINGS'
BIG SHOW

COMEDIAN

LEW LEDERER

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WINNERS"

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GEORGE SLOCUM AT HARRY
LIBERTY PRODUCERS STRATTON
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GEO. T. WALSH

Comedian and Producer

Gayety Theatre, Chicago

RUTH BARBOUR

SOUBRETTE.

IRWIN'S MAJESTICS

JANE MAY

SOUBRETTE

MAIDS OF AMERICA

FRANCES ST. CLAIRE

Prima Donna—Season 1918

Direction—ROEHM & RICHARDS

B. F. Kahn Stock Co.

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COMEDIENNE

With Chas. Robinson's Parisian Flirts

JERRY FLEMING

SOUBRETTE

Chas. Robinson's Parisian Flirts

CHAS. J. BURKHARDT

The Man with the Funny Slide
BACK IN BURLESQUEFeatured with Hughie Bernard's Americans
THANKS FOR ALL WELL WISHES

BILLY BENDON

DOING STRAIGHT

MAX SPIEGEL'S SOCIAL FOLLIES

MANNY BESSER

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MAX SPIEGEL'S SOCIAL FOLLIES

DOLLY BENFIELD

SOUBRETTE

MAX SPIEGEL'S SOCIAL FOLLIES

BABE WELLINGTON

SOUBRETTE

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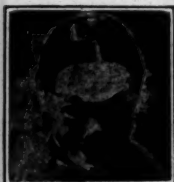
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Soubrette—Girls from the Follies. Direction—Roehm and Richards

MAE BARLOWE

PRIMA DONNA

GIRLS FROM THE FOLLIES

HELEN ANDREWS

SOUBRETTE—BLUE BIRDS

ANNA ARMSTRONG

INGENUE

GIRLS FROM THE FOLLIES

LESTER DORSON

Eccentric Nut Juvenile

Sam Howe's "Butterflies of Broadway"

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STRAIGHT

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MY FIRST SEASON IN BURLESQUE—WATCH ME.

BEN DUVAL AND LEE SAM

CAUGHT BY SURPRISE.

HARRY HASTINGS BIG SHOW

HARRY J. HOLLIS

STRAIGHT

With Harry Hastings Big Show and Dan Coleman

ALICE GUILMETTE

PRIMA DONNA

IDA BLANCHARD

PRIMA DONNA INGENUE

MILE-A-MINUTE GIRLS

BILLY BARRY

"CHIP OF THE OLD BLOCK"

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PRIMA DONNA

AL REEVES SHOW

MABEL MORTON

INGENUE

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PALMER HINES

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NORMA JEROME

PRIMA DONNA

LIBERTY GIRLS

GEO.E. SNYDER

STRAIGHT

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For Next Week

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Palace—Lina Abrahams—Theodore Kosloff & Co.—George White & Co.—Stan Stanley—Lew Dockstader—Barnes and Crawford.
Riverside—Emma Carus—Dooley & Ringel—Hemline, Shone & Co.—Sheehan & Regay—Weber & Ridner—"Beauty"—Herbert Clifton—"Crosby's Corners."

Colonial—Sophie Tucker & Co.—Joe Jackson—Leo Beers—Lillian Fitzgerald—"Stampede Riders"—Charles Irwin—Cartmell & Harris—Casson & Sherlock Sisters—The Levols.

Alhambra—Eddie Foy and Family—"For Pity's Sake"—Dolly Connolly—Ames & Winthrop—William Ebs—Ned Norworth & Co.—Shirley Sisters—Frankie Wilson—Florette.

Royal—"Somewhere With Pershing"—"The Question"—Olsen & Johnson—Kirksmith Sisters—Kaufman Bros.—Lee & Cranston—Howard & Graf—Harlem Opera House—"Benny One"—Hall & Goss—"Lincoln Highwayman"—Sylvia Clark.

125th Street (Sept. 5-8)—Krans & La Salle—"Nowadays"—Wheeler & Moran—Ruth Royce—Fifth Avenue (Sept. 5-8)—Eugene Emmett—Walter Fisher & Co.—Lew & Jean Archer—George Primrose & Co.—Ford & Urra.

58th Street (Sept. 5-8)—Dancing Croonins—Coy De Tricky—Forrest & Church—Knowles & White—McDevitt, Kelly & Lucy—Murray Bennett.

23d Street (Sept. 5-8)—Amanda Gray, Hubert & Malle—"Pretty Baby."

BROOKLYN.

Bushwick—Hobart Bosworth & Co.—Janet Adair—Bert Baker—Hall & Fuller—Orth and Cody—Seven Bracks.

Orpheum—Blanche Ring—Blossom Seeley & Co.—Seabury & Shaw—Bob Hall—"Motor Boating"—Bobbie Gordone—Eddie Borden—Tilu and Ward—Chinko & Kaufman.

Greenpoint (Sept. 5-8)—Three Romano Sisters—Pisano & Bingham—"Island of Love"—Three Rozellas—Moss & Frye.

Prospect (Sept. 5-8)—Petroff—Gorman Bros.—Kimberly & Page—Mason & Quinn—Ward & King—De Witt, Burns & Torrence.

BALTIMORE, MD.

Maryland—Submarine "FT"—Clifford & Willis—DeLeon & Danvies—H. Hendere & Co.—Franklyn & Tell—"The Decorators"—Bostock's Riding School.

BOSTON, MASS.

Keith's—Juliette—Mme. Bunnell—"Maid of France."

BUFFALO, N. Y.

Shea's—Clara Howard—Wilton Lackaye—Chris Richards—Joleen Sisters—Madison & Winchester—McRae & Clegg—Arnaut Bros.

CLEVELAND, OHIO.

Hippodrome—George McFarlane, Alex. McFayden—Kramer & Morton—Burley & Burley—Les Kelhars—Rajah—Harry Girard & Co.—Meistersingers.

COLUMBUS, OHIO.

Keith's—Jean Adair—Mimic World.

DETROIT, MICH.

Keith's—Mehling & Meyers—Rose & Moon—Kane, Morey & Moore—Ethel Hopkins—Jack Wilson—Milo—Lambert & Ball—John R. Gordon—Imperial Quintette.

ERIE, PA.

Colonial—Libonati—Rucker & Winfred—M. King & Co.—M. & J. Harkins—McConnell & Austin.

GRAND RAPIDS, MICH.

Ramona Park—Race & Edge—Four Ankers—Bert Swor.

HAMILTON, CAN.

Temple—Swift & Kelly, Yates & Reed—Kharum—Everett's Circus—Elida Morris.

JERSEY CITY, N. J.

Keith's (Sept. 5-8)—Bell & Eva—Inman & Lyons—"Piano Movers"—Harvey, Haney & Grace—"Four Husbands."

LOWELL, MASS.

Keith's—Moran & Wiser—Reynolds & White—Boyar & Co.—Nita Johnson—Mack & Vincent—Mystic Hanson Three—Dooley & Sales.

MT. VERNON, N. Y.

Proctor's (Sept. 5-8)—Kennedy & Nelson—Florence Timponi—Kennedy & Burt—Lew Dockstader—Collin's Variety Dancers—Ellenore & Williams.

MONTREAL, CANADA.

Keith's—"Man Off Ice Wagon"—C. and F. Usher—Joe Howard's Revue—Harry Hines.

PHILADELPHIA, PA.

Keith's—Van & Schenck—Rey E. Ball & Bro.—Collins & Hart—Farce & Williams—Tojetti & Bennett—Holt & Rosedale—MacIntyre & Heath.

PITTSBURGH, PA.

Davis—Robins—Minnie Allen & S.—Briscoe & Raub—Lillian Shaw—Marg. Sylvia.

PORTLAND, ME.

Keith's—Gladiators—Marely—McCarthy Sisters—Harrison & Burr—Nash & O'Donnell—The Stantons.

ROCHESTER, N. Y.

Temple—Nan Halperin—Bob Mathews & Co.—Jewella Manikins—Montgomery & Perry—Harry Carroll—E. and E. Adair—Love & Wilbur—Fields, Keane & Walsh.

TOLEDO, OHIO.

Keith's—Francis Kennedy—J. and B. Thornton—Ben Byer & Co.—Rubeville—Caltes Bros.—O'Donnell & Blair—Quinn & Caverly.

TORONTO, CANADA.

Schmer Park—Nonette—Clara Mortenson—Van Bros.—Four Mortons—Eape & Dutton—Tarran—Elise Williams & Co.—Bell & Wood.

WASHINGTON, D. C.

Keith's—Scotch Lads & Lassies—Leo Zarrell & Co.—"The Only Girl"—Parsons & Irwin—Stella Mayhew—Jimmie Lucas & Co.

YOUNGSTOWN, OHIO.

Keith's—"Petticoats"—Chief Capsulican—"Some Bride"—Coakley & Dunlevy—Maud Earl & Co.

ORPHEUM CIRCUIT

CHICAGO, ILL.

Palace—Grace La Rue—Odvia—Larry Reilly—Bert Fitzgibbon—Jovetta the Rajah—Margaret Farrell—Harry Green & Co.—El Cieve—Herman & Shirley.

Majestic—Fritz Scheff—Courtney Sisters—James Watts & Co.—Ruth Budd—Harry Cooper—Julian Hall—Una Clayton—Gerard's Monkeys—Paul La Varce & Brother.

CALGARY, CANADA.

Orpheum—Mme. Doree's Celebrities—Imhof, Conn & Coreene—Brendel & Bert—Leipsig—Yvette & Saranoff—Emerson & Baldwin—Loslova & Gilmore.

DENVER, COLO.

Orpheum—Derwent Hall Caine & Co.—Andy Rice—Hahn, Weller & Co.—Valda & Brazillians—Drew & Wallace—Ivan Bankoff & Girle.

DES MOINES, IA.

Orpheum—"All for Democracy"—Officer Vokes & Don—Walter Brower—Margaret Edwards & Co.—Mr. and Mrs. Gordon Wilde—Marion Harris.

DULUTH, MINN.

Orpheum—"On the High Seas"—Smith & Austin—Holmes & Wells—Campbell Sisters—Jack Alfred & Co.—Gorgallis Trio—Al Herman.

KANSAS CITY, MO.

Orpheum—De Haven & Parker—Dale & Burch—Carl McCullough—"The Honeymoon"—"Models Classique"—Sylvia Loyalla Part—Laura Hoffman.

LINCOLN, NEB.

Orpheum—"Camouflage"—Lew Madden & Co.—Bensee & Baird—Wellington Cross—Valenta Bros.—Howard & Helen Savage—Marion Weeks.

LOS ANGELES, CAL.

Orpheum—Toto—Keane & White—Milt Collins—Gygi & Vadie—"Levitatie"—Fern & Davis—Cecil Cunningham.

MILWAUKEE, WIS.

Orpheum—Edwards Song Revue—"Old Time Darkies"—Great Lester—Lander Bros.—Merlan's Dogs—Hart & Dymond.

MINNEAPOLIS, MINN.

Orpheum—Walter C. Kelly—"Married Via Wireless"—Dickenson & Deagon—Three O'Gorman Girls—Leon Sisters—Sterling & Marguerite—Gallagher & Rooley.

NEW ORLEANS, LA.

Orpheum—Andrew Mack—White Coupons—Claire Rochester—Jack Rose & Bernard—Margot Francols & Part—Stanley & Birnes—Ferry.

OMAHA, NEB.

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PORTLAND, OREGON.

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Orpheum—Adele Rowland—Sarah Padden—Swor & Avey—Frank Stafford & Co.—Lyons & Yoscoe—Brooks & Powers—Harold Dukane Trio—Reno.

ST. PAUL, MINN.

Orpheum—Eva Tanguay—James C. Morton & Co.—Helen Gleason & Co.—Amoros & Jeanette—Friscoe—Prosper & Maret—Florens Duo.

SEATTLE, WASH.

Orpheum—"Girl on Magazine"—Florence Tempest & Co.—Eddie Foyer—Tracey & McBride—Kitaro Trio—Bessie Clifford—Mrs. Thos. Whiffen.

SALT LAKE, UTAH.

Orpheum—Horace Golden & Co.—Dooley & Nelson—Grace De Mar—George Moran & Mack—Tina Lerner.

SAN FRANCISCO, CAL.

Orpheum—Mile. Dazle—"Where Things Happen"—Amoros Sisters—Bison City Four—Gautier's Toy Shop—Columbia & Victor—Conlin & Glass—Cervo—Gilbert & Friedland.

VANCOUVER, B. C.

Orpheum—Julius Tannen—Mack & Walker—Fisher, Hawley & Co.—Croole Fashion Plate—Milllette Sisters—Heras & Preston—Vertcham & Alberte.

WINNIPEG, CANADA.

Orpheum—Alvertina Rasch—Rev. Frank Gorman—Pistel & Cushing—Whipple, Huston & Co.—Australian Creightons—Leightners & Alexander.
(Continued on page 28)

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"Country Cousin"—Blackstone, Chicago, indef.
"Cure for Curables"—Studebaker, Chicago, indef.
"Chu-Chin-Chow"—Shubert, Philadelphia, indef.
"Double Exposure"—Bijou, N. Y., indef.
"Charley's Aunt"—Norfolk, Va., 4; Fredericksburg, 5; Parkersburg, 6; Richmond, 7; Harrisburg, 9; Scranton, 10.
"Experience"—Majestic, Boston, indef.
"Everything"—Hippodrome, N. Y., indef.
"Eyes of Youth"—Princess, Chicago, indef.
"Eyes of Youth"—Riveria, N. Y., indef.
"Fools and Frills" (with R. Carle)—Nixon, Pittsburgh, Pa., 2-7.
"Friendly Enemies"—Woods, Chicago, indef.
"Friendly Enemies"—Hudson, N. Y., indef.
"Friendly Enemies"—Plymouth, Boston, indef.
"Giddlers Three"—Cort, N. Y., indef.
"Girl Behind the Gun, The"—Forrest, Philadelphia, indef.
"Going Up"—Liberty, N. Y., indef.
"He Didn't Want to Do It"—Broadhurst, N. Y., indef.
"Head Over Heels"—Cohan, indef.
"Hitchy Koo"—Colonial, Boston, Sept. 2-14.
"Have a Heart"—Montreal, Sept. 2-7.
"Jack o' Lantern"—Colonial, Chicago, indef.
"Keep Her Smiling"—Astor, N. Y., indef.
"Lombard, Ltd."—Cort, Chicago, indef.
"Leave It to Jane"—Chestnut Str. O. H., Philadelphia, indef.
"Lightnin'"—Gayety, N. Y., indef.
"Maytime"—Lyric, N. Y., indef.
"Maytime"—Shubert, Boston, indef.
"Nancy Lee"—Garrick, Philadelphia, indef.
"Oh, Lady, Lady"—Ye Wilbur, Boston, indef.
"Oh, Look"—La Salle, Chicago, indef.
"Phoebe Pretends"—Broad, Philadelphia, indef.
"Polly with a Past"—Powers, Chicago, indef.
"Passing Show"—Winter Garden, indef.
"Parlor, Bedroom and Bath"—Park Sq., Boston, indef.
"Patton, W. B." (Frank B. Smith, Mgr.), Earlville, Ill., 3; Savannah, 4; Maquoketa, 5-6; Sterling, Ill., 7; Tipton, Ia., 9; Anamosa, 10.
"Penrod"—Globe, N. Y., indef.
"Robson, Max"—Hollis, Boston, indef.
"Rainbow Girl"—Illinois, Chicago, indef.
"Sunny South" (J. C. Rickwell)—Montpelier, 4; Swinton, 5; Cornwall, Ont., 6-7; Iroquois, 9; Morrisburg, 10.
"She Walked in Her Sleep"—Playhouse, N. Y., indef.
A. P. Smith—Texico, N. M., 5-6; Panhandle, Tex., 9-10; Portales, N. M., 3.
"Sinbad"—Century, N. Y., indef.
"Some Night"—Tremont, Boston, indef.
"Someone in The House"—Knickerbocker, N. Y., indef.
"Tiger Rose"—Manhattan O. H., N. Y., indef.
"Three Faces East"—Cohan & Harris Theatre, N. Y., indef.
"Tailor Made Man"—Grand, Chicago, indef.
"Turn to the Right"—Olympic, Chicago, indef.
"The Unmarried Mother"—"Co. A" (W. B. Fredericks, Mgr.)—Sept. 2-3-4; Williamsport, Pa., Sept. 5-6-7; Wilkesbarre, Pa.,
"The Unmarried Mother"—"Co. B" Peter W. Maguire, Mgr.)—week Sept. 2, Fall River, Mass.
"The Unmarried Mother" company, (Coast Co., Will F. Conlon)—week Sept. 1, Stockton, Cal.
"Uncle Tom's Cabin" (Anderson Co.)—Presque, Ill., 4; Hamilton, 5; Pittsfield, 6; Lewiston, 7; Phillips, 9; Levermore Falls, Wis., 10.
"Under Orders"—Eltinge, N. Y., indef.
"Very Good, Young Man, A"—Plymouth, N. Y., indef.
"Watch Your Neighbor"—Shubert, N. Y., indef.
"Where Poppies Bloom"—Republic, N. Y., indef.
"Why Worry"—Harris, N. Y., indef.
"Woman on the Index"—48th Str., N. Y., indef.
"Ziegfeld Midnight Frolic"—New Amsterdam Roof, indef.
"Ziegfeld Follies"—New Amsterdam, N. Y., indef.

STOCK

Alcazar Players—San Francisco, indef.
Alber Stock—Providence, R. I., indef.
Angell Stock—Key West, Fla., indef.
Alcazar Players—Alcazar Theatre, Portland, Ore., indef.
Brownell-Storke Co.—Dayton, O., indef.
Bishop Players—Oakland, Cal., indef.
Bonstelle, Jessie, Stock—Garrick, Detroit, indef.
Brissac, Virginia, Stock—Strand, San Diego, Cal., indef.
Cooper Baird Co.—Zanesville, O., indef.
Crown Theatre Stock Co. (Ed. Rowland)—Chicago, indef.
Coast Stock Co.—Music Hall, Akron, O.
Corson Stock Co.—Chester Playhouse, Chester, Pa.
Chicago Stock Co.—Altoona, Pa., indef.
Clancy Stock Co.—Waterbury, Conn., indef.
Dominion Players—Winnipeg, Manitoba, Can., indef.

ROUTE LIST

Dainty Bessie, Players (I. F. Earle, mgr.)—Orpheum Theatre, Waco, Tex., indef.
Dubinsky Bros.—St. Joseph, Mo., indef.
Desmond, Mae, Players—Scranton, Pa., indef.
Fassett Stock Co., Lyric, Hamilton, Can., indef.
Grand Theatre Stock Co.—Tulsa, Okla., indef.
Gardiner Bros. Stock Co.—Palace, Oklahoma City, Okla., indef.
Glaser, Vaughan—Rochester, N. Y., indef.
Hippodrome Stock Co.—Oakland, Cal., indef.
Hudson Theatre Stock Co.—Union Hill, N. J., indef.
Howard-Lorn Stock—National, Englewood, Ill., indef.
Harrison-White Stock, Bijou, Quincy, Ill., indef.
Holmes, W., Hodge—Lyceum, Troy, N. Y., indef.
Jewett, Henry, Players—Copley, Boston, indef.
Keith Stock—Columbus, O., indef.
Lawrence Players—Majestic, San Francisco, Cal., indef.
La Salle Stock—Orpheum, Philadelphia, indef.
Liberty Stock—Stapleton, S. I., indef.
Liberty Players—Norumbega Park, Boston, indef.
Liberty Players—Strand, San Diego, Cal.
Lilley, Ed. Clark, Stock—Samuel's O. H., Jamestown, N. Y., indef.
Morosco Stock—Los Angeles, indef.
Martin, Lewis, Stock Co.—Fox, Joliet, Ill.
Oliver Otis, Players (Harry J. Wallace, mgr.)—Colorado Springs, Colo., indef.
Permanent Players—Orpheum, Moos Jaw, Sask., Can., indef.
Permanent Players—Lyceum, Paterson, N. J., indef.
Peck, Geo.—Opera House, Rockford, Ill., indef.
Poli Players—Wilkes-Barre, Pa., indef.
Poli Players—Springfield, Mass., indef.
Poli Stock—Poli's Hartford, Conn., indef.
Phelan, E. V., Portland, Me., indef.
Pollack, Edith, Stock Co.—Diamond, New Orleans, indef.
Robins Players—Royal Alexandra, Toronto, Can., indef.
Shubert Stock—Shubert, St. Paul, Minn., indef.
Sned-E-Kerr Co.—Salem, Ore., indef.
Trent Players—Hoboken, N. J., indef.
Williams, Ed., Stock—Orpheum, Elkhart, Ind.
Wilkes Players—Wilkes, Salt Lake City, indef.
Wilkes Players—Seattle, Wash., indef.
Wilson, Tom—Morgan, Grand, Sharon, Pa.
Wallace, Morgan, Stock—Grand, Sioux City, Ia., indef.
Wallace, Chester, Stock Co.—Majestic, Butler, Pa.
Woodward Stock Co.—Denham, Denver, Colo.
Waldron, Chas. Stock Co.—Waldron, Fitchburg, Mass.
Williams, Ed., Stock Co.—Sipe, Kokomo, Ind., indef.
Walsh Stock Co.—Majestic, Providence, R. I.
Wigwam Stock Co.—Wigwam, San Francisco, indef.
Walker, Stuart, Players—Indef.

ARMY CAMP CIRCUIT

Camp Custer, Mich. (E. W. Fuller, mgr.)—Pictures and Vaudeville.
Camp Devens, Mass.—"Chin-Chin," Pictures, "Fair and Warmer."
Camp Dix, N. J. (W. O. Wheeler)—"Queen of the Movies," Pictures.
Camp Dodge, Ia. (Julian Anhalt)—Pictures, Acme Vaude Co.
Camp Gordon (Percy Weadon, mgr.)—"Beauty Squad."
Camp Grant, Ill. (George J. Breinlig)—Acme Vaude Co., Pictures.
Camp Jackson, S. C. (John F. Farrell)—Jack Shea Show, "Miss Manhattan."
Camp Lee, Va. (C. D. Jacobson)—"Miss Manhattan," "Mimic World."
Camp Lewis, Wash. (E. W. Braden)—Orpheum, Vaude.
Camp Meade, Md. (Charles E. Barton)—"Some Baby," Pictures.
Camp Merritt, N. J. (Harry S. Blaney)—"When Dreams Come True," Maude Tiffany Co.
Camp Pike, Ark. (H. N. Winchell)—Pictures and Vaudeville.
Camp Sevier, S. C. (mgr. not given)—Pictures, Jack Shea Show.
Camp Sheridan, Ala. (Lt. Gavin Harris)—Pictures and Vaudeville.
Camp Sherman, Ohio (Frank J. Lea)—Pictures and Vaudeville.
Camp Taylor, Ky. (Aubrey Stauffer)—Musical Stock Co.
Camp Upton, L. I. (George L. Miller)—Maude Tiffany Co., Local Show.

TABLOIDS

Empress Musical Comedy Co.—Empress, Duluth, Minn., indef.
Kette's Musical Comedy Revue—Orpheum, Grand Rapids, Mich., indef.
Lord & Vernon Musical Comedy Co.—Gem, Little Rock, Ark., indef.
Lee, James P., Musical Comedy Co.—Strand, San Antonio, Tex., indef.
Phelps & Cobb's Jolly Pathfinders—Kempner, Little Rock, Ark., indef.
Valentine's Tex., Quality Maids—Deandl, Amarillo, Tex., indef.
"Winter Garden Follies"—Rivoli, Ybor City, Fla., indef.

BURLESQUE

COLUMBIA CIRCUIT

Al Reeve's Big Show—Lyric, Dayton, O., Sept. 2-7; Olympic, Cincinnati, 9-14.
Best Show in Town—Columbia, Chicago, Sept. 2-7; Gayety, Detroit, 9-14.
Beauty Trust—Empire, Toledo, O., Sept. 2-7; Lyric, Dayton, O., 9-14.
Behman Show—Star, Cleveland, Sept. 2-7; Empire, Toledo, 9-14.
Bon Tons—Gayety, Boston, Sept. 2-7; Grand, Hartford, Ct., 9-14.
Bostonians—Gayety, Toronto, Ont., Sept. 2-7; Gayety, Buffalo, N. Y., 9-14.
Bowery Burlesquers—Jacques, Waterbury, Ct., Sept. 2-7; Hurtig & Seamon's, New York, 9-14.
Burlesque Review—Miner's, New York, Sept. 2-7; Empire, Brooklyn, 9-14.
Burlesque Wonder Show—Brooklyn, Sept. 2-7; lay off, 9-14; Orpheum, Paterson, 16-21.
Ben Welch Show—Gayety, Omaha, Neb., Sept. 2-7; Gayety, Kansas City, 9-14.
Cheer Up, America—Open Sept. 2-7; Orpheum, Paterson, N. J., 9-14.
Dave Marlon's—Casino, Philadelphia, Sept. 2-7; Miner's, 149th St., New York, 9-14.
Follies of the Day—Empire, Albany, Sept. 2-7; Boston, 9-14.
Girls De Looks—Brooklyn, Sept. 2-7; Empire, Newark, 9-14.
Golden Crooks—Gayety, St. Louis, Sept. 2-7; Chicago, 9-14.
Girls of the U. S. A.—Palace, Baltimore, Sept. 2-7; Gayety, Washington, 9-14.
Hip, Hip, Hooray—Gayety, Buffalo, Sept. 2-7; Gayety, Rochester, 9-14.
Hello America—Olympic, Cincinnati, Sept. 2-7; Chicago, 9-14.
Harry Hastings Show—Hurtig & Seamon's, New York, 2-7.
Irwin's Big Show—Colonial, Providence, 2-7; Boston, 9-14.
Lew Kelly and His Own Show—Gayety, Montreal, Can., 2-7; Empire, Albany, 9-14.
Liberty Girls—
Mollie Williams Show—Park, Bridgeport, Sept. 5-7; Colonial, Providence, 9-14.
Maids of America—Orpheum, Paterson, Sept. 2-7; Majestic, Jersey City, 9-14.
Majestic—Gayety, Washington, Sept. 2-7; Gayety, Pittsburgh, 9-14.
Merry Founders—Peoples, Phila., 2-7; Palace, Baltimore, 9-14.
Million Dollar Dolls—Youngstown, O., Sept. 2-4; Akron, 5-7; Star, Cleveland, 9-14.
Oh, Girl—Gayety, Rochester, Sept. 2-7; Bastable, Syracuse, 9-11; Lumberg, Utica, 12-14.
Puss, Puss—Des Moines, Iowa, Sept. 2-4; Orpheum, Omaha, 7-13.
Roseland Girls—Gayety, Pittsburgh, Sept. 2-7; Youngstown, O., 9-11; Akron, 12-14.
Rose, Sydell's Own Show—Open, Sept. 2-7; Gayety, St. Louis, 9-14.
Sam Howe's Show—Boston, Sept. 2-7; Columbia, New York, 9-14.
Sight Seers—Chicago, Sept. 2-7; Des Moines, Iowa, 8-11.
Social Maids—Majestic, Jersey City, 2-7; Peoples, Phila., 9-14.
Sporting Widows—Grand, Hartford, Ct., Sept. 2-7; Jacques, Waterbury, Ct., 9-14.
Star & Garter Show—Columbia, New York, Sept. 2-7; Casino, Brooklyn, 9-14.
St. Lively Girls—Bastable, Syracuse, Sept. 2-4; Lumberg, Utica, 5-7; Gayety, Montreal, Can., 9-14.
Twentieth Century Maids—Gayety, Kansas City, 31-Sept. 7; lay off, 9-14; Gayety, St. Louis, 16-21.
Watson's Beef Trust—Gayety, Detroit, Sept. 2-7; Gayety, Toronto, Can., 9-14.

AMERICAN CIRCUIT

American—Gayety, Philadelphia, Sept. 2-7; Camden, N. J., 9-11; Wrightstown, 12-14.
Auto Girls—Penn Circuit, Sept. 2-7; Gayety, Baltimore, 9-14.
Aviator Girls—International, Niagara Falls, 6-7; Star, Toronto, Ont., 9-14.
Beauty Revue—Gayety, Baltimore, Sept. 2-7; Lyceum, Washington, 9-14.
Big Review—Worcester, 2-7; Gayety, Brooklyn, 9-14.
Blue Birds—Star, Toronto, Ont., Sept. 2-7; Garden, Buffalo, 9-14.
Broadway Belles—Majestic, Indianapolis, 2-7; Gayety, Louisville, 9-14.
French Follies—Standard, St. Louis, Sept. 2-7; Terre Haute, 8; Majestic, Indianapolis, 9-14.
Follies of Pleasure—Lyceum, Washington, Sept. 2-7; Trocadero, Phila., 9-14.
Follies of the Night—Cort, Wheeling, W. Va., Sept. 2-3; Victoria, Pittsburg, 9-14.
Girls from the Follies—Broadway, Camden, N. J., Sept. 2-4; Wrightstown, 5-7; Bristol, 9; Easton, 10; Wilkesbarre, 11-14.
Grown Up Babies—Star, St. Paul, Sept. 2-7; Sioux City, Iowa, 8-10.
Girls from Joyland—Trocadero, Phil., 2-7; Wrightstown, 9-11; Camden, 12-14.
Hello Pares—Crown, Chicago, Sept. 2-7; Gayety, Milwaukee, 9-14.
High Flyers—National Wintergarden, New York, Sept. 2-7; Gayety, Phila., 9-14.
Innocent Maids—Olympic, New York, Sept. 2-7; Plaza, Springfield, Mass., 9-14.
Jolly Girls—Gayety, Brooklyn, Sept. 2-7; National Wintergarden, New York, 9-14.
Lid Lifters—Empire, Cleveland, Sept. 2-7; Cadillac, Detroit, 9-14.
Midnight Maidens—Binghamton, N. Y., Sept. 2-3; Schenectady, 4-7; Watertown, 9; Oswego, 10; Niagara Falls, 11-14.
Mile-A-Minute Girls—Howard, Boston, Sept. 2-7; Worcester, 9-14.
Military Maids—Gayety, Minneapolis, Sept. 2-7; Star, St. Paul, 9-14.

Mischief Makers—Empire, Hoboken, N. J., Sept. 2-7; Star, Brooklyn, 9-14.
Monte Carlo Girls—Wrightstown, N. J., Sept. 2-4; Grand, Trenton, 5-7; Empire, Hoboken, 9-14.
Orientals—Majestic, Scranton, Sept. 2-7; Binghamton, N. Y., 9-10; Schenectady, 11-14.
Parisian Flirts—Star, Brooklyn, Sept. 2-7; Olympic, New York, 9-14.
Pennant Winners—Victoria, Pittsburg, Sept. 2-7; Penn Circuit, 9-14.
Pacemakers—Lyceum, Columbus, O., Sept. 2-7; Cort, Wheeling, 9-10.
Pirates—Sioux City, Iowa, Sept. 2-5; Century, Kansas City, 7-13; Quincy, Ill., 14.
Pat White's Show—Gayety, Milwaukee, Sept. 2-7; Gayety, Minneapolis, 9-14.
Paris By Night—Garden, Buffalo, Sept. 2-7; Empire, Cleveland, O., 9-14.
Razzle Dazzle Girls—Bristol, Pa., 2; Wilkesbarre, 4-7; Nesbit, Scranton, Pa., 9-14.
Record Breakers—Gayety, Louisville, Sept. 2-7; Lyceum, Columbus, O., 9-14.
Social Follies—Plaza, Springfield, Mass., Sept. 2-7; Howard, Boston, 9-14.
Speedway Girls—Cadillac, Detroit, Sept. 2-7; Englewood, Chicago, 9-14.
Tempters—Englewood, Chicago, Sept. 2-7; Crown, Chicago, 9-14.
Trail Hitters—Broadway, Camden, N. J., Sept. 5-7; Wrightstown, 8-11; Trenton 12-14.
World Beaters—Century, Kansas City, Mo., Aug. 31-Sept. 6; Quincy, Ill., 7; Standard, St. Louis, 9-14.

MINSTRELS

Coburn's, J. A.—Dayton Beach, Fla., indef.
Fields, Al. G., Greater Minstrels—Columbus, O., 26-31; Louisville, Ky., Sept. 2-5; Nashville, Tenn., 6-7; Chattanooga, 8-10.
Murphy's Minstrels (John Murphy, mgr.)—Atlantic City, N. J., indef.
O'Brien's Minstrels—Cleveland, O., Sept. 2-7.
Rabbit Foot (F. S. Wolcott, mgr.)—Port Gibson, Miss., indef.

BANDS

Arken's Jazz Band—Lakewood Park, Waterbury, Conn., indef.
Cavallo's Band—Marigold Gardens, Chicago, indef.
Masten's, Harry—Ft. Deposit, Md., indef.
Neel's, Carl—Ft. Deposit, Md., indef.
Victor's—Coney Island, indef.
Broadway Ladies' Orchestra—Blashes Theatre, Wildwood, N. J., indef.

MISCELLANEOUS

La Shea's, Herbert, Attractions—Bijou, Corning, N. Y., indef.

CARNIVALS

Bronx International Exposition—West Farms, N. Y., indef.
Jones, Johnny J. Show—Decatur, Ill., 26-31.
Olympian Shows—Milwaukee, Wis., indef.
People's Exposition Shows—Mission Hill, S. D., indef.
Worham Show—Spokane, Wash., 2-7.
Roberts Show—Barbourville, Ky., 2-7.
Washburn Show—Hartford, Conn., 2-7.
Williams Show—Moncton, N. B., Can., 2-7.

CIRCUSES

Barnum & Bailey—Sacramento, Cal., 5; Oakland, 6; Frisco, 7-8-9.
Ringling Bros.—Decatur, Ill., 4; Champaign, 5; Danville, 6; Vincennes, Ind., 7.
Sells-Floto—Horton, Kans., 4; Fairbury, Neb., 5; Clay Center, Kan., 6; Army City, 7.



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VAUDEVILLE BILLS

(Continued from page 25)

NEW YORK CITY.

American (First Half)—Mabel Fonda Troupe—Langdon & Smith—Johnny Small & Sisters—Eline & Downing—The Prescotts—Mary Maxfield—Jack Kennedy & Co.—Al Carpe. (Last Half)—Dingley & Morton—Herman & Clifton—Mel Klee—Capt. Kidder & Co.—Brown Sisters—Geo. Randall & Co. Boulevard (First Half)—Sallie Burch—Mark Linder & Co.—Allen & Francis—Exposition Jubilee 4. (Last Half)—Kimball & Kenneth—Reeves & Gaynor Sisters—"Prediction"—Tom Mahoney—Martini & Maximilian.

Avenue B (First Half)—The Concertos—Delmore & Moore—Hippodrome. (Last Half)—Nora Allen & Co.—Maxwell Quintette. Greeley Square (First Half)—Nada Peters—Barnes & Robinson—Chisholm & Breen—J. K. Watson—Delano & Pike. (Last Half)—Jack Morrissey & Co.—Lillian Calvert—Fiske & Fellow—The Prescotts—Perkhoff & Gray—Sabo Trio. Lincoln Square (First Half)—P. George—Gold-Reese-Edwards—Reeves & Gaynor Sisters—Phyllis Gilmore & Co.—Fields & Wells. (Last Half)—Louise & Mitchell—Harry Glenn—Vine & Temple—"Night in the Trenches"—Zuhn & Drels—Zelaya.

Delancey Street (First Half)—Norman Bros.—Smith & Tosel—Zelaya—Lewis & Leona—"Night in the Trenches"—Tom Mahoney—Ziska & King. (Last Half)—Allen & Francis—Edah Deldridge Trio—Chisholm & Breen—J. K. Watson—Delano & Pike.

National (First Half)—Perkhoff & Gray—Arthur Sullivan & Co.—Mel Klee—Valvano's Gypsies. (Last Half)—Cassetti & Rydell—Jerome & Marion—"Why Worry"—Schoen & Walton—Anderson & Golnes.

Orpheum (First Half)—Kimball & Kenneth—Jerome & Marion—Lillian Calvert—Schoen & Walton—"Lots & Lots"—Brown Sisters—Jack Morrissey & Co. (Last Half)—Norman Bros.—Mabel Fonda Trio—Nada Peters—Chas. Deland & Co.—Barnes & Robinson—Valvano's Gypsies—Hawthorne & Anthony.

Victoria (First Half)—Cosetti & Rydell—Yen Wah—Fiske & Fellow—"Why Worry"—Zuhn & Drels—Sabo Trio. (Last Half)—Sallie Burch—Johnny Small & Sisters—"Lots & Lots"—Al Carpe—Ziska & King.

BROOKLYN.

Bijou (First Half)—Scamp & Scamp—Edah Deldridge Trio—Northland & Morlin—Geo. Randall & Co.—Cliff Clarke—"Whirl of Girls." (Last Half)—Alvarez Duo—Bob Mills—Lewis & Leona—Jack Kennedy & Co.—Mumford & Thompson—Gold-Reese-Edwards.

DeKalb (First Half)—Dingley & Norton—Chappelle & Stanette—Vine & Temple—Chas. Deland & Co.—Mumford & Thompson—Hanson & Clifton. (Last Half)—Smith & Tosel—Langdon & Smith—Mary Maxfield—Arthur Sullivan & Co.—Cliff Clarke—"Whirl of Girls."

Fulton (First Half)—Alvarez Duo—Bob Mills—"Prediction"—Hawthorne & Anthony. (Last Half)—Yen Wah—Eline & Downing—Mark Linder & Co.—Exposition Jubilee 4—Scamp & Scamp.

Palace (First Half)—Nora Allen—Russ-LeVan-Sully. (Last Half)—Wm. Marvin—Russ-LeVan-Sully.

BOSTON, MASS.

Orpheum (First Half)—The Lelands—Calvin & Thornton—"Big Surprise"—Capt. Barnett & Son. (Last Half)—Le Veaux—Flo & Ollie Walters—"Everything But the Truth"—Jack & Tommy Weir—The Lorados.

BALTIMORE, MD.

Hippodrome—Francis & Wilson—Howard & Jenkins—Mabel & Johnny Dove—Douglas Flint & Co.—Hill & Bertina.

FALL RIVER, MASS.

Bijou (First Half)—Le Veaux—Flo & Ollie Walters—"Everything But the Truth"—Jack & Tommy Weir—The Lorados. (Last Half)—The Lelands—Calvin & Thornton—"Big Surprise"—Capt. Barnett & Son.

HAMILTON, CAN.

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SPRINGFIELD, MASS.

Palace (First Half)—The Painters—Tom Davies & Co.—Harry Sykes—Sorrento Quintette. (Last Half)—Marr & Burke—Kemp & Rollison—Frances & De Marr—Wm. Sisto—Lorimer-Hudson & Co.

TORONTO, CAN.

Yonge Street—Standard Duo—White & West—Chung Hwa 4—"Don't Lie to Mama"—Wilson Bros.—"Revue De Vogue."

BUTTE, MONT.

Pantages (First Half)—"Help, Police"—Cameron, Gaylord & Co.—Detective Keene—American Hawaiian Trio—Kremka Bros.

CALGARY, CAN.

Pantages—Holmes & LeVere—Wm. Flemen & Co.—Thos. Potter Dunn—"Revue Boquet"—Wor-den Bros.—"Whittier's Barefoot Boy."

DENVER, COLO.

Pantages—Eunice May—Sullivan & Mason—"Reel Guys"—Chas. Althoff—Harry Girard & Co.—Frank LaDent.

EDMONTON, CAN.

Pantages—"Oh That Melody"—Mr. and Mrs. Norman Phillips—Swan & Clifford—Kinzo—Nan Gray.

GREAT FALLS, MONT.

Pantages—Hill, Tivoli & Hill—Bailey & Austin—Regal & Mack—Sherman, Van & Hyman—"Oh, Charmed."

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Pantages—Joe Roberts—Walsh & Bentley, Simpson & Dean—Herbert Lloyd & Co.

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Pantages—Three Bartos—"Quakertown to Broadway"—Al Wohlman—Marion Munson & Co.—Emily Darrell & Co.—Coscia & Verdi.

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Pantages—Great Leon—Kling & Harvey—Morse, Moon & Co.—McShane & Hathaway—Juggling Nelson.

OAKLAND, CAL.

Pantages—Tom H. Rogers—"Temptation"—Ross-Wyke & Co.—"Finders-Keepers"—Dot Oatman—Curtis' Canines.

OGDEN, UTAH.

Pantages (Three Days)—Davis Jamieson—"An Arabian Night"—Hallen & Hunter—Misses Parker—Creighton, Belmont & Creighton—Sully Rogers & Sully.

PORTLAND, ORE.

Pantages—Jean Melville—"Bon Voyage"—Parish & Peru—Moratti Linton & Co.—Creamer Barton & Sparling—Lucy Gillette.

SAN FRANCISCO, CAL.

Pantages—Galletti's Baboons—Tally & Harty—Denishan Dancers—Billy Elliott—Eastman Trio—Reddington & Grant.

SAN DIEGO, CAL.

Pantages—Handicap Girls—Hoyt Hyams Trio—Patricia—Howard & White—Ward & Cullen—Archie Onri.

SPOKANE, WASH.

Pantages—Ollives—Britt Wood, Octavia Handworth & Co.—Follis Sisters & LeRoy—Zeno Dunbar & Jordan.

SEATTLE, WASH.

Pantages—"He's a Devil"—Miller Packer & Selz—Jackie & Billy—Wheeler & Potter—Red Fox Trot—The Norvellos.

SALT LAKE CITY, UTAH.

Pantages—Hoosier Girl—Green, McHenry & Dean—Richard the Great—Jimmy Lyons—Dot & Alma Wilson—Dura & Feely.

TACOMA, WASH.

Pantages—"Stockings"—DeMichelle Bros.—"Mile a Minute"—Hooper & Burkhardt—Winton Bros.

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Brooks, Frank E.	Caldwell, Geo.	Litt, Thos. A.	Mokelke, Edw.	Shrank, Jos.	Winnett, Chas. A.
Bistoff, G.	Dettman, Edw.	Leslie, Chas.	Pennypacker, Harry	Stanwood, David	Wilson, Sam C.
Bates, W. S.	De Camp, Chas.	Lord, Philip	Robb & Bent	Stafford Bros.	Wolk, Ezra C.
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Bertrand, Frank	Ireson, Frank O.	Miller, Leo &	Raymond &	Van, Billy, &	Yey, Eugene
Conklin, Bill	Kinney & Fongee	Edna	Geneva	Jos. Conolly	
Clifton, Jos. D.	Kane	Moore & George	Rice, Walter A.	Varney, V. A.	
Chambers, Ralph	Keller & Dale	McManus, Geo.		Wild, Al. H.	

LADIES

Clayton, Lucille	Gifford, Jane &	Livingstone, Helen	Owen, Flo	Standish, Lorna	Wheeler, Maxine
Conboy, Margie	Teddy	Martin, Beulah	Palmer, Grace	St. Felix, Clem-	Washington, Fanny
Dale, Violet	Hamilton, Gypsy	McMahon, Mae	Paul, Irene	entine	West, Dolly
Dural, Jean	Keogh, Mary M.	Nice, Mrs. Fred	Saunders, Dorothy	Terry, Jeanette	Young, Edna
De Mott, Lucille	La Cour, Maria	Oakes, Katherine	Sweet, Dolly	Terry, Ethel G.	

STOCK AND REPERTOIRE NEWS

(Continued from page 12)

MITCHELL JOBBING WITH POLI

BRIDGEPORT, Conn., Aug. 30.—Douglas Mitchell has joined the Poli Players at the Lyric Theatre, to play a role in "Lilac Time," with which the company opens next week.

FRANCES McGRATH GOES WEST

OKLAHOMA CITY, Okla., Aug. 29.—Walter Sanford has engaged Frances McGrath as leading lady of his stock company in this city.

ROBBINS STOCK CLOSES

TORONTO, Can., Aug. 27.—The Robbins stock closed last Saturday night a most successful Summer engagement. The various players have either gone to New York or joined other companies. "The Naughty Wife" was the closing bill.

HELEN DRISCOLL JOBBING

NEW HAVEN, Conn., Aug. 29.—Helen Driscoll has been specially engaged to play a role in "Nothing But the Truth," the opening bill of the Hyperion Players next week. Miss Driscoll arrived from New York today and joined the company, which has been rehearsing since Tuesday.

AYRES SIGNS WITH KEENEY

Dudley Ayres, the popular leading man of the Poli forces, has signed a two-year contract with the Frank A. Keeney Film Corporation as leading man to Jewell Carmen.

REINERS ON FURLOUGH

Sergeant Harry Reiners, one-time theatrical agent, now stationed at Camp Upton, was in New York on a furlough last week.

DEATHS IN THE PROFESSION

HUGH WOODS, for five years associated with the publicity department of the B. F. Keith theatres and assistant to Walter Kingsley, died last week. The funeral services were held from the Campbell Funeral Church, Broadway and Sixty-sixth Street and interment was in Calvary cemetery. Mr. Woods is survived by his mother, three sisters and three brothers. He was twenty-four years old.

LILLIAN STILSON PHILLIPS (Lillian Bruce) died Thursday, August 22d. She was the wife of Philip R. Phillips and the daughter of the late S. James Stilson, a Brooklyn contractor and builder, and Susanah McKillys. She was born in New York state and was educated in Brooklyn. She graduated from the Stanhope-Wheatcroft Dramatic School. She retired from the stage upon her marriage. She is survived by her husband, who is musical conductor with the B. F. Keith interests; one son—Theodore Stilson Phillips, her mother, a brother—Palmer Hall Stilson, and two sisters—Mrs. S. F. Ellis and Mrs. David Anderson Hart.

WILLIAM FULWOOD, a well-known theatrical man and advance agent, died August 28th in the hospital in Boston. A breakdown, due to overwork, was the cause of his death. Mr. Fulwood was forty years old and during his career had been connected with the Pittsburgh Leader as dramatic editor and was with Wagenhals and Kemper. At the time of his death he was representing "America's Answer" in Boston.

MRS. NEVA HARRISON, an actress, died August 28th, in Bellevue Hospital, New York, aged forty-five years. Mrs. Harrison made her stage debut about twenty-five years ago and had played with many of the leading stars including Joseph Jefferson and Wm. Faversham. Mrs. Harrison is survived by a daughter, who is now a Red Cross Nurse doing duty in France. Funeral services were held August 30th at the Campbell Funeral Church under the auspices of the Actors' Fund.

ARTHUR PLAYFAIR, the English actor, died August 28th at Brighton, England, aged forty-nine years. The deceased was born at Ellichpur, India, and made his first appearance on the London stage at the age of eighteen. He played continuously on the English stage for fourteen years. He came to the United States twice, in 1901 and 1904, in the latter year appearing as Bernard Mandeville in "Letty." Play-

fair had also appeared on the music hall stage as a mimic and in sketches.

JOSEPH C. BANKS, on the business staff of the Wilting Opera House, Syracuse, N. Y., died last week at his home in Glens Falls. Several years ago Banks had represented the Sig Sautelle and the Leon Washburn circuses.

JOSEPH C. BERRY, a well known stock actor in the West, died August 22 at the home of his parents in Oakland, Cal., from the effects of a nervous breakdown. The deceased had played with many stock and repertoire companies in the West and middle West. His last engagement was in permanent stock in Chicago.

MME. HELEN VON DOENHOFF, a former well-known opera singer and member of the Metropolitan Opera Company, died Friday at the home of her son, Albert, at No. 76 East Eighty-sixth street. Mme. von Doenhoff was a leading member of the Bostonians and the Emma Juch Opera Company.

JOHN B. SCHOEFFEL, the well-known theatrical manager, died August 31 in the Massachusetts General Hospital, from the effects of a stroke of apoplexy sustained August 20 during a performance in the Tremont Theatre. The deceased was born May 11, 1846, at Rochester, N. Y., and began his theatrical career in that city as an usher in the Opera House. In less than a year he was promoted to the position of treasurer of the house, a position he held for nearly two years, when he joined the Meech Brothers forces to become business manager of the Academy of Music. Next he joined Frank Mayo as advance agent, later becoming manager of that star. In 1876 he formed a partnership with Henry E. Abbey and their first joint venture was the leasing of the Academy of Music, Buffalo, N. Y. They also leased the Park Theatre, New York. They also took over the Park Theatre, Boston, and in conjunction with Maurice Grau, who in 1883 became their partner, they became operatic managers. They built and operated the Tremont Theatre, Boston, and became lessees of the Metropolitan Opera House. During their career Abbey & Schoeffel brought to the United States many notable stars, prominent among whom were Sarah Bernhardt, Henry Irving, Mrs. Langtry, M. Coquelin and Jane Hading. The firm of Abbey, Schoeffel & Grau directed Grand Opera at the Metropolitan Opera House for many seasons.

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Also few more all around stock people for Lincoln, Neb. Show now in 45th week at Lyric Theatre, Lincoln, Neb. People who wrote before write again—tell all first letter. Address OTIS OLIVER, Lyric Theatre, Lincoln, Neb.

TO STOCK MANAGERS

"THE WARNING," which opened my stock season, August 19th, and the following bill, "A WOMAN AT BAY," are both good, up-to-date, red-blooded American bills containing the necessary punch. I hope all the plays I produce this season will do as well for me."

(Signed) W. O. McWATTERS,
August 29th, 1918. Fifth Avenue Theatre, Brooklyn, N. Y.

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BUY THRIFT STAMPS

R. F. Carroll has been appointed dramatic director of Camp Sevier, South Carolina.

Jay Gould, a vaudevillian, has been added to the cast of the "Midnight Revue" at the Coconut Grove.

Virginia Fox Brooks reappeared with Al. Jolson in "Sinbad" at the Century Theatre last Monday afternoon.

H. H. Frazee, Mr. and Mrs. Harry B. Smith, A. Baldwin Sloane and Leon Errol saw the out-of-town premiere of "Look Who's Here" at Trenton last Saturday.

Florence Earle, rehearsing in "The Flying Banner," fell and broke an arm in going to rehearsal on Saturday. She will

not be able to open in the new production.

Mabel Burke, the singer of animated songs at the Fifth Avenue Theatre, has returned from her vacation and is again doing the two-a-day at Manager McQuaid's house.

A. J. Simmons, for some years in charge of the theatrical transportation bookings of the Lehigh Valley, is now manager of the branch office of Lyman D. Smith & Co., brokers, at 527 Fifth avenue.

Jose van den Berg, one-time member of the Metropolitan Opera House orchestra, who was recently discharged from a hospital, where he underwent an operation, has again been stricken and removed to Bellevue Hospital. His condition is said to be serious.

Robert Edeson and A. E. Anson have been engaged by George Mooser as principal supporting players to Bertha Kalich in Charlotte W. Wells and Dorothy Donnelly's new drama, "The Riddle Woman," which will be given its initial perform-

ance at the Belasco Theatre, Washington, Sept. 23.

Burr MacIntosh, the actor-orator, has sailed for France, where he will join Harry Lauder in a tour of the cantonments near the front line. Before leaving, he addressed 6,000 employees of the Merchant Shipbuilding Corporation at Harrison, Pa., and was given an enthusiastic send-off.

Leon Kelmer, manager of Keith's Greenpoint Theatre, has been commended for his original lobby display work in handling several of the new feature pictures being shown at the Keith theatres. Kelmer builds special lobby display features which are installed in the various theatres where the pictures are shown.

ABOUT YOU! AND YOU!! AND YOU!!!

(Continued from page 21)

LEWIS AND GORDON

announce

HERBERT CLIFTON

In His "TRAVESTY OF THE WEAKEST SEX"

CLASS CLOTHES COMEDY

This Week (Sept. 2)
KEITH'S COLONIAL

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BABE ANDERSON presents
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3 girls, 3 violins and a special drop

JACK LEMLEY AND COMPANY
A NIGHT IN JUNE
A Romantic Musical Fantasy—A Breath from the Land of Dreams.
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THAT WELL-BALANCED GIRL
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In "THE NEW BELL BOY"

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"GO THE OTHER WAY"
DIRECTION—I. KAUFMANN

JOE SHEFTELL'S
8 BLACK DOTS
in "Celebrating Day in Tennessee"
PERSONAL DIRECTION—I. KAUFMAN

"MR. BARNUM" SCORES HIT

ATLANTIC CITY, N. J., Sept. 2.—Charles Dillingham presented tonight at the Apollo Theatre for the first time, "Mr. Barnum," a comedy in four acts and four scenes, by Thomas Wise and Harrison Rhodes, with Mr. Wise in the title role. The play was well received, principally for the reason that Mr. Wise has made a vehicle for himself which shows to decided advantage his peculiar abilities.

The story is a clever patchwork of anecdotes from the experiences of the greatest amusement promoter the world has ever known. Set in the colorful fifties, with its garish endeavors and its charmingly quaint costumes, the atmosphere of the circus is exploited with an abundance of heart interest and humor that at once wins one to the human side of the circus performers. The characters moved through the play more as fellowmen, enlisted in unique calling, than as bizarre headliners. The old familiar figures trooped before one, like wraiths from the glorious old days of the sawdust ring still fresh in the memories of many. They were all there, the fat lady, the living skeleton, the bareback rider, the old clown, the snake charmer, and so on, even to the incomparable Jenny Lind, accredited by the biographers with the founding of the Barnum fortunes.

Through it all weaves the genial and generous character of P. T. Barnum. His love for the people on his payroll, his kindly, optimistic nature, his keen sense of advertising values, and above all his famous aphorisms, form the real background of the play. It is in truth, a clever character study of a distinct American type as represented by P. T. Barnum, a sort of "Uncle Tom's Cabin" of the circus, and undoubtedly destined to enjoy considerable favor.

Few persons today will be able to pass upon the faithfulness of Mr. Wise's portrayal, which fact from the histrionic view point may be fortunate or unfortunate, but the thing is so neatly done, and so cleverly acted that it rings true, and will no doubt live in the memories of many an American audience.

Supporting Mr. Wise were Richard Gordon, Clyde North, Harold de Becker, Jay Wilson, Leavitt James, Gaston Glass, Albert Sackett, L. Melton Clodagh, Luray Butler, William Seymour, Charles Jackson, Harry Abbott, John Pratt, J. N. Gaunt, Phoebe Foster, Carlotta Monterey, Ethel Cadman, Adeline Mitchell, Queenie Mab and Frances Nielson.

CLAYTON OPENING IS DELAYED

On account of The Cansinos being under contract to the Messrs. Shubert for two more weeks, the new Bessie Clayton act cannot open until September 16th when it will headline the bill at the Royal Theatre for a two weeks' stand. It then goes to the Palace Theatre for three weeks and plays every big time theatre about New York for two or more weeks making a total of twenty-two weeks in New York this season before it goes on the road. The act employs the talents of Bessie Clayton, John Giuran, Tom Dingle and The Cansinos.

MIDGET ACTOR ASKS DIVORCE

John W. Bennett, the midget, known to the show world as Captain Barnett, began suit for divorce last week from Dorothy Barnett, a vaudeville actress, charging her with misconduct with different men whose names are unknown to him. Captain Barnett is a trifle more than three feet in height, while his wife is a full grown woman. Barnett also asks the permanent custody of John W. Barnett, Jr., the four-year old son of the couple, who is now being cared for by his father.

COULDN'T GET CAR ON STAGE

William L. Gibson and company made the trip to Proctor's Theatre, Elizabeth, early last Monday morning to rehearse their new act which was to be presented there the first three days this week. The act could not be included in the programme as the automobile employed in it could not go through any of the doors leading to the stage. The act is "The Lincoln Highwayman" and will play at the Harlem Opera House the last half of this week.

BURLESQUE REVIEWS AND NEWS

(Continued from pages 15 and 23)

KAHN'S UNION SQUARE SHOW DRAWS WELL DESPITE WEATHER

It doesn't seem to make any difference whatever whether it is Summer or Winter, Ben Kahn's Union Square does business just the same. At the matinee last Saturday the house was practically sold out, and it was one of those close, hot, sultry days on which everyone is uncomfortable. Still, the entertainment ran along smoothly, despite the heat.

"Going to the Ball," the first part was called. "The Isle of Nowhere" followed. Both are by Billy Spencer. Plenty of comedy and laughing situations were found in both pieces.

Frank Mackey, as "Adolph" and Billy Spencer, as "Grogan," were capably assisted by Brad Sutton and James Francis with the amusing scenes. Mackey and Spencer make a good team. They work well together and create much fun with their style of comedy.

Sutton's line of characters pleases. He portrays a good Frenchman in the first part and an excellent old man in the burlesque.

Francis again sustains his reputation as a "straight." His style of "feeding" makes him a great foil for the comedians.

Louise Pearson was seen to advantage again last week. Miss Pearson is a fine woman for burlesque. She knows how to work in scenes and bits, and proves herself a good "straight" for the comedians. She can humor lines, and work up the "punch" in any bit. Her costumes looked well, particularly the gold lace gown, which was very pretty.

Frances St. Clair offered several numbers pleasingly. Her "Rose of Memories" was very well done. She displayed a pretty wardrobe.

Babe Wellington's work as a soubrette is improving. She is young and lively, and works with lots of "pep" and, yet, in a most natural way. She reads her lines well and is an excellent dancer, which is a great asset to a soubrette. Her Spanish dance, in the "Dreamy Spain," was most enjoyable and was repeatedly encored. It was well done.

Dixie Dixon is another soubrette who is popular with the Square audiences. Miss Dixon's work has improved after her few weeks vacation. She puts more "ginger" in her numbers and her work, all around, is better. She wears pretty dresses.

The numbers, which were staged last week by Margie La Mont, one of the chorus girls, were prettily arranged, and nicely worked out by Kahn's all-star chorus. The costumes were of a better grade last week. Evidently the costumer extended himself. The scenery was bright and pleasing.

The show was a good entertainment, with comedy enough to please, and lots of catchy music, which proved most enjoyable. It was a real, good light comedy. SID.

FIELDS IS IN HOSPITAL

Sol Fields was removed from his home in Rockaway, last week, to a hospital in Brooklyn, suffering from a nervous breakdown. He will be confined to the hospital about four or five weeks the doctors state.

Fields has been putting on the numbers at B. F. Kahn's Union Square ever since it started as a burlesque house. Ray Paree has been engaged to put the numbers on until Fields is able to return. Margie La Mont, one of the chorus girls, put on the numbers at the Square last week.

WATSON FORSAKES BURLESQUE

"Sliding" Billy Watson has deserted burlesque and will open on the United Time in a military act called "In Back of the Front." He will be assisted by Joe Willard and a property man, who will have a prominent part in the act. Arthur Klein is handling the act.

ARNOLD LEAVES CRESCENT

Gus Arnold resigned as manager of the Crescent Theatre, Brooklyn, Monday night. He left New York Tuesday for Pittsburgh to produce the shows at the Academy that city and manage that house. Frank Abbott, former manager of the Peoples, Philadelphia, will manage the Crescent.

STEIN'S
FOR THE STAGE FOR THE BOUDOIR
MAKE-UP

LEASE THALIA THEATRE

The Thalia Theatre, at the Bowery and Chatham Square, and at the entrance to the new Manhattan Bridge, has been leased by the Family Burlesque Circuit through Charles Gramlich, general manager.

Ten thousand dollars, it is said, will be spent on improvements, which will include a new front to the house and a seating capacity of 2,000.

KIRK GOES TO PITTSBURGH

PITTSBURGH, Pa., Sept. 2.—Bob Kirk has been appointed press representative of the Duquesne Theatre this city by John Cort. He will arrive here from New York, Thursday. The house opens Sept. 16 with "Queen of the Movies." Kirk was manager of Jack Reids "Record Breakers" last season.

ROSE SIGNS VAUDE. ACT

Nina Rochester and Ruby Lusby will offer their new vaudeville act and work through the show at Lew Rose's Dauphine Theatre, New Orleans, when that house opens the middle of September. The act will be booked in the Middle West after their engagement at the Dauphine closes.

FILLED IN LABOR DAY

Mollie Williams booked her show in at the Collingwood, Poughkeepsie, Labor Day. The show had a lay-off the first two days before going up through New England.

CHESLEIGHS ENTER VAUDEVILLE

The Chesleigh Sisters, formerly of burlesque, are now doing an act with Billy Basketette. They open on United Time at Charleston Thursday.

BLACK BECOMES A DADDY

John J. Black, of last season's "Speedway Girls" became the father of a baby daughter Aug. 31. Mother and child are doing nicely.

DODY FAMILY IS ENLARGED

Dan Dody is the proud father of a baby boy, the second in the Dody family, who arrived Aug. 30.

NEW YORK THEATRE ATTRACTIONS

Charles Dillingham Presents
"EVERYTHING"
at the

HIPPODROME
A Mammoth Musical Spectacle by B. H. Burnside.
Mats. Daily. Best Seats, \$1.

GEO. M. COHAN Theatre, Bway. & 43rd St. Evs. at 8.20. Mats. Wednes. day & Saturday, 2.20.

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in a gay new play with music.
"HEAD OVER HEELS"
Book and Lyrics by Edgar Allan Woolf.

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PALACE DOOLEY & RUGEL,
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Mat. Daily at 2 P. M. WILL J. WARD & FIVE
25, 50 and 75c. SYMPHONY GIRLS, ED.
Every Night DIE BORDEN, HERMANN
25-50-75-\$1-\$1.50 & SHIRLEY.

NEW AMSTERDAM Theatre, W. 42d St. Evs. 8.15
Mats. Wed. & Sat. 2.15.

ZIEGFELD FOLLIES
All Seats Sold at Box Office

LIBERTY Theatre, W. 42nd St. Evs. at 8.20. Mats. Wed. & Sat. 2.20.

COHAN & HARRIS present
GOING UP
BIG MUSICAL HIT.
Book & Lyrics by Otto Harbach & James Montgomery. Music by Louis A. Hirsch.

BRESENTHAL LEAVES MINERS

Joe Bresenthal, doorman at Miners' 149th Street, left that house last Saturday night to accept a similar position at Hurtig & Seamon's Theatre. Bresenthal had been in the employ of the Miner Estate for the past 25 years.

BROOKLYN HOUSES

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GAYETY THROOP AV BROADWAY

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SUNDAY CONCERTS

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MANN AND BERNARD
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By Samuel Shipman and Aaron Hoffman.

ELTINGE Theatre, West 42nd St. Evs. at 8.30. Mats. Wed. & Sat. at 2.30.

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A. H. WOODS PRESENTS
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in **"WHERE POPPIES BLOOM"**

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WINCHELL SMITH & JOHN L. GOLDEN
Present

LIGHTNIN'

A Live Wire Comedy.

OLYMPIC 14th St. Near 3rd Ave.
This Week

INNOCENT MAIDS

Next Week—PARISIAN FLIRTS

MOTION PICTURES

EXPOSITION TO BE HELD IN THE GARDEN

U. S. GOVERNMENT TAKES SPACE

The National Motion Picture Exposition will be held in Madison Square Garden, instead of the Grand Central Palace, the change being made necessary by the taking over of the Palace by the government for use as a hospital.

The exposition will run from Oct. 5 until Oct. 13. According to a statement issued by the Motion Picture Exposition Company, under whose auspices the show will be conducted, some \$30,000 worth of space has already been sold.

Wm. A. Brady will actively supervise the arrangements for the garden exposition.

A large part of the main auditorium of the Garden will be taken up by the exhibits of the various administrative departments of the United States Government. For this reason this exposition will be in reality a war service exposition of the motion picture industry as every attempt will be made to show every detail of the work of the motion picture in the war and the importance it has in the winning of the war. One of the largest exhibits in the whole exposition will be that of the Division of Films of the Committee on Public Information.

The material for this exhibit consists of three carloads of war relics that have been captured from the Germans on the battlefield of France. There are two or three battle scarred aeroplanes and a wealth of other relics, all of which will have the greatest interest not only to the general public but to those within the industry.

In addition to the mammoth exhibit of the Committee on Public Information there will be exhibits by the Army, the Navy, the Aircraft Board, the Fuel Administration and the Food Administration. All of these departments of the Government have requested that space be reserved for their use. The War Savings Stamps Committee has likewise requested space and it is very probable that there will be exhibits from the Red Cross, the Y. M. C. A. and other organizations closely allied with the war work of the Government.

TITLE CLEARING HOUSE NEEDED

There is a plan on foot among the motion picture manufacturers to create an organization to establish the rights to titles of photoplays. The proposition is to start a clearing house, which can be operated by one man, in which all titles may be filed as soon as the scenario is accepted and the continuity written. The idea is to have every manufacturer subscribe to the clearing house and when a title is presented for filing the custodian can tell at a glance of his files whether the title is new or has been used before. It is planned to save confusion, money and law suits.

MYSTERY IN CAMERAMAN'S DEATH

Charles A. Scherer, forty-three years old, a photographer, living in Hamilton Place, was found in the dark room of his studio last week suffering from a laceration of the scalp and a fracture of the skull. He was taken to the Knickerbocker Hospital, where he died without recovering consciousness. No motive of any kind can be found for the deed and the police cannot determine any of the details of the occurrence. Scherer has been a well-known photographer in Harlem for fifteen years.

MOBS ARE NON-ESSENTIAL

LOS ANGELES, Cal., Aug. 31.—According to a ruling of the police department, movie "actors" appearing in Roman mobs, riots, or wheat-pit panics, are non-essential, and participation in a sham battle for the films is not fighting in the sense intended by Provost Marshal General Crowder in his "work or fight" order.

The police order is directed at "extras" hired by the day, first by one company and then by another, to provide "atmosphere." Most of those thus employed are said to be within the age and class included in the police order. In view of the decision few, if any, motion picture plays containing mob or crowd scenes will be produced in Los Angeles studios, according to producers.

An initial warning was not heeded, following which the police swooped down on the studios and gathered in about a hundred men within the draft age, some of whom were inducted into military service, others were permitted to look for essential work, and still others were held on vagrancy charges.

FILMS TO CONSERVE FUEL

William A. Brady and thirty other leading men of the motion picture industry conferred last week with E. R. Sartwell, director of publicity for the Federal Fuel Administration, on methods of impressing upon the public the necessity of conservation of coal.

To reach the small consumer in the proposed film campaign, the motion picture men will add a "trailer" to every film subject sent out, this trailer to contain an appeal for fuel conservation and emphasizing the absolute need for the sacrifice of many personal comforts at home, if the war is to be won by the Americans fighting on foreign soil. It was decided also to prepare a series of educational films to be sent to the coal mining districts.

Director Sartwell said the Government hoped to reduce the domestic consumption of coal by fifty or sixty million tons.

EXPORTS TOTAL 30,000 MILES

According to a statement issued by the National City Bank of New York, the United States has exported 30,000 miles of films during the past year. The United States is now the world's largest manufacturer of films for the camera and projecting machine. The average export price of the exposed film was six cents per foot and the unexposed 2½ cents per foot. Most of the films exported go to Great Britain and Canada. American made films are also in great demand in Cuba, Porto Rico, the Philippines and Hawaii.

WORLD NOT GOING WEST

World Pictures does not intend to join in the exodus of the motion picture manufacturers to California according to an announcement issued by this concern last week. There are several reasons given for this decision chief of which are that New York being more accessible than the West to three-fifths of the area of motion picture activity of the world and seven-eighths of the population of the United States, it is a saving of time and money to have a production plant located here.

NEW SELECT FILMS COMING

Select Pictures Corporation announces its second series of star pictures for the season of 1918-1919. The names of Norma Talmadge, Clara Kimball Young, Constance Talmadge, Alice Brady and Marion Davies appear as the stars contributing to this series during the coming year. The list is to comprise eight pictures from each of the first four of these stars, and six pictures from Marion Davies. This makes a total of thirty-eight productions from these five artists.

\$25,000 FILMS STOLEN FROM TRIANGLE

ONE ARREST IS MADE

Barnet Albin, manager of the Savoy Theatre, Madison, N. J., who resides at 1650 Madison avenue, is now being held in the Tombs, charged with grand larceny and receiving stolen goods.

According to the indictment, Albin received films valued at about \$25,000, stolen from the Triangle Corporation. The affair was uncovered when films from Shanghai were returned to this country, because the United States customs mark was not on them. The facts indicate that a nation-wide theft of films is going on, but, though closely resembling each other, these facts have not yet been connected.

W. C. Thompson, a film operator, was also indicted recently for receiving stolen goods. An indictment has also been returned for another who is still at liberty. According to the statement of Acting District Attorney Talley, the stolen films have been shipped to Mexico, China, India and the South Sea Islands.

Magistrate Groehl held Albin in \$25,000 bail on a short affidavit early in the week. The Acting District Attorney will ask that he be held in \$10,000 bail, when he is arraigned.

CREEL ISSUES FILM PAPER

WASHINGTON, D. C., Aug. 28.—The first issue of *Official Film News*, a twelve-page newspaper published by the Committee on Public Information, appeared today. The object of the paper is to inform magazine and newspaper publishers, motion picture exhibitors and other enterprises which directly appeal to the public what new war films and photographs are being made or are ready for delivery.

The war films, such as "Pershing's Crusaders," "Americas Answer" and the new "Our Bridge of Ships," are extolled and their strong points explained. Exhibitors are urged to book them for their theatres, not only for the assured financial return, but as a patriotic duty to enlighten the public and spread American propaganda. The publication will be issued every two weeks.

FRENCH WAR PICTURES SHOWN

At the Waldorf-Astoria last week were presented motion pictures showing the co-operation of the French and American army, which were made under the direction of the French government. They were made to show South Americans the great work done by America and the Allies, and Don Enrique Deschamps, representative of the French government, will exhibit the films in South American cities.

BARS GERMAN PROPAGANDA FILM

WASHINGTON, D. C., Aug. 28.—Striking another blow against German propagandists, the military censor today requested that immediate reports be made to the military intelligence branch of the army here of any person attempting to exhibit still and motion pictures for "the glorification of the German cause and German methods."

WORLD BUYS "\$50,000 CHAPERONE"

World Pictures has purchased from Minnie H. Groot, of Newark, N. J., an original story entitled "The \$50,000 Chaperone," which will be converted into a scenario for a picture for Carlyle Blackwell and Evelyn Greeley.

Film Flashes

"Pals First" will be released during September.

"Stolen Orders" has been booked over the Loew Circuit.

Robert T. Thornby will direct May Allison in "Kate of Kentucky."

May Allison is to be seen in a picture called "Kate of Kentucky."

The title of "The Millionth Chance" has been changed to "Courage for Two."

"What Love Forgives" is the title of the newest Barbara Castleon-World film.

Louise Huff is at work on a new World picture called "The Crook of Dreams."

Leo Nomis, former Lasky performer, was injured in the aviation service recently.

Charles J. Duprez has been engaged as publicity photographer for World Pictures.

Oscar Apfel is to produce a film version of "The Oakdale Affair" for World Films.

"The Heart of Rachel" is the title of a new Bessie Barriscale picture just completed.

Vera Royer has been engaged for the cast of "Lady Frederick" in support of Ethel Barrymore.

World Pictures has bought a new film called "The Far East," written by Raymond C. Hill.

R. V. (Dick) Anderson has been transferred by Pathe from its Atlanta, Ga., to its New York office.

Montagu Love and June Elvidge are to be co-starred again in a film called "The Quickenning Flame."

The last of the World-Clayton pictures, called "A Soul Without Windows," will be released September 30th.

William Faversham has made an arrangement with Jesse Lasky for putting "The Silver King" on the screen.

William Stoerner has resigned from American Standard Pictures in order to conduct his own enterprises.

Ilean Hume, who recently retired, returns to the screen via the Metro route in a forthcoming Lytell picture.

Otogan Films, Inc., have been chartered in Albany to do business in New York. The firm is capitalized at \$300,000.

Louise Huff will appear in person at the New York city presentations of her latest picture, "T'Other Dear Charmer."

Albert Kenyon and Tom J. Gerhart have been engaged as writers for the Metro West coast studio's scenario staff.

Arthur M. Werner has started on a tour of the country in behalf of the Producers Distributing Corporations features.

Robert Whittier has been added to the cast of "Five Thousand An Hour," Hale Hamilton's first picture for Metro.

Clara Kimball Young left last week for the coast to resume work. Her first picture will be "The Road Through the Dark."

Marion Davies has just returned from a month's vacation in the mountains of New England and resumed work on her films.

Frank Hall is perfecting a distributing system by which subjects produced by the Authors and Producers Films, Inc., will be released.

Harold Lockwood will be seen in a new patriotic feature in which he will be supported by Ruby DeRemer. The picture is un-named.

Harry Edwards, husband of Gladys Brockwell, has been promoted to the rank of corporal. He is stationed at Camp Lewis, Washington.

Jack Cohn, of the Universal, is working on a Liberty Loan film which will be exhibited in co-operation with the Division of Associated Flags of the Loan Committee.

Carl Laemmle, after arrangement with Capt. G. McLeod Baynes, has secured for the Universal Film Company the exclusive rights of distribution of a series of official British war pictures which were presented with great success at the Strand.

"THE WHITE LIE"

Paralta Play. Five Reels

Cast

Dorothy Kingsley.....Bessie Barriscale
Gordon Kingsley.....Edward Cazen
Frank Mason.....Charles Gunn
Mary Jane.....Mary Jane Irving
"Bull" McDevitt.....James Farley
"Red Mike".....David Kirby

Story—Dramatic. Written by William Parker. Directed by Howard Hickman. Features Bessie Barriscale.

Remarks

This story is intensely dramatic and interest is sustained throughout. A very clever plot is strengthened by the use of dramatic irony.

Gordon Kingsley leaves his beloved wife, Dorothy, and child, Mary Jane, to go on business to San Francisco. At an exclusive club he is given the room of an absent member, Frank Mason, an architect. In this room he finds a framed picture of his wife, child and a strange man. He returns home to test his wife. He tells her that Frank Mason is going to design their new country home and her conscience begins to work.

Mason is unaware of the identity of his new client until, meeting him, he is amazed when Kingsley invites him to dinner. He tries to refuse the invitation. Dorothy also tries to avoid it, but Kingsley overrides all excuses. At the dinner, Kingsley introduces topics of conversation aiming to disconcert the two with their guilty secret. Dorothy, ill, leaves the table, writes a note and slips it into Mason's glove.

In the meantime, "Red" Mike and his pal are robbing a jewelry store. Mike had invited Mason, who is a reformed crook, to aid. A burglar alarm warns the police, the thieves are surprised, but Mike escapes. Believing Mason squealed, he enters the latter's room and stabs Mason who, having received Dorothy's note, is waiting her arrival.

Dorothy takes a taxi to Mason's apartment, but a blowout on the way gives her husband a chance to pass and arrive first. Finding Mason dead and Dorothy's note, Kingsley believes his wife has taken this measure to keep her secret. The police enter and hold him on suspicion.

When Dorothy arrives, the house telephone operator informs the police and they hide in the adjoining room. Her first thought at the sight of Mason is that her husband killed him. When the detective enters she attempts to shield her husband by saying she shot Mason, but the detective discloses an empty gun. Dorothy then tells the whole story.

The tale then comes of her adoption of Mason's motherless baby while Kingsley was in Belgium on War Relief work and his assumption, on his return, that the child is theirs. After the story, the detective discovers that Mason was killed with a knife and he dismisses Dorothy and Kingsley.

The next morning Dorothy, unable to stand the punishment of her conscience any longer, decides to tell Kingsley and learns that he already knows all, understands and forgives. The cast is very well chosen and the parts are played with commendable realism.

Box Office Value

Three days.

"THAT DEVIL, 'BATEESE'"

Bluebird. Five Reels

Cast

Bateese Latour.....Monroe Salisbury
Kathleen.....Ada Gleason
Martin Stuart.....Lamar Johnstone
Louis Courteau.....Lon Chaney
Father Pierre.....Andrew Robson

Story—Dramatic. By Bess Meredith. Scenario by Bernard McConville. Directed by William Wolbert. Features Monroe Salisbury and Ada Gleason.

Remarks

It would take a great stretch of the imagination to swallow the story that this film tells. It is incredible that a woman, wrested from one lover by another with caveman tendencies, would submit tamely to her fate simply because, in the eyes of the law, she was his wife. And this, too, despite the fact that the caveman married her against her will. Yet, this is what the authoress would have us believe is a reasonable supposition.

Kathleen St. John leaves her Montreal home simply because she and her sweetheart had a lover's quarrel and resigning herself to a fate but one step removed from a nunnery she dedicates her life to education. She meets her caveman lover quite by accident; he saves her from the insults of a bully. Bateese is rough and uncouth, yet she permits herself to be snatched from the arms of her sweetheart, who has followed her to the North woods; suffers herself to be kidnapped by the ruffian and compelled to submit to a marriage ceremony. Her fiancé finds her in the log cabin of Bateese high up in the mountains; she tells him that she will have to remain where she is; that, after all is said and done, Bateese is her husband.

The public is about "fed up" on such trash as this. The movies will never be "elevated" by such pictures as this latest Bluebird.

Monroe Salisbury, as Bateese, makes the most of a most odious role. Ada Gleason, as the girl, gives him admirable support, which naturally leads up to the question, why waste the talents of actors of merit on a picture of this sort. The scenario field must indeed be barren.

Box Office Value

One day at the most.

FEATURE FILM REVIEWS**"QUEEN OF THE SEA"**

Fox Special. Seven Reels

Cast

Merilla.....Annette Kellermann
Prince Hero.....Hugh Thompson
Leandra.....Mildred Keats
Ariela.....Beth Irvin
Prime Minister.....Philip Van Loan
King Boreas.....Walter Law
Clovis.....Fred Parker
The King.....Louis Dean
The Queen.....Carrie Lee
The Duenna.....Minnie Methol

Story—Mythical Drama. Written by George Bronson Howard. Directed by John G. Adolfi. Features Annette Kellermann.

Remarks

This picture is a rival to "A Daughter of the Gods" for grandness of conception and beauty of execution. The colored scenic effects are remarkable and the many underwater scenes add to the artistic beauty of the picture.

Merilla, Queen of the Sea, receives a prophecy that if she can save four human lives she will be endowed with mortal form but immortal soul. Boreas, Master of Storms, has wrecked a ship and his daughters, three Sirens, are dragging the helpless sailors to their death beneath the water. Merilla swims to the rescue and succeeds in saving three lives. Boreas, in a rage, captures Merilla and confines her in his cave.

Prince Hero, going to meet his betrothed Princess Leandra, loses his reckoning and lands near this cave, guided by the good fairy Ariela. The Prince rescues Merilla and falls in love with her, but, prompted by Ariela, goes on to fulfill his engagement with the princess. Boreas, in revenge, wrecks his ship and the prince is barely saved by Merilla, who is thereupon endowed with an immortal soul.

Boreas then captures Leandra and confines her in his Tower of Knives and Swords. Merilla, in attempting to rescue Leandra, is captured by Boreas, who, enamored with her charms, wants to make her his queen. Merilla scorns his suit and is locked in the tower with the princess, cut off from all escape below.

The Fairy Ariela, however, brings a spider to spin a gossamer web to the opposite cliff, and Merilla attempts to escape by walking this slender strand. When she is half way over Boreas breaks the strand and she is thrown into the breakers. She escapes and brings the prince to besiege Boreas' castle and rescue the princess. The latter, noting the devotion of the prince to Merilla, out of gratitude releases him so he may wed the former Queen of the Sea. The princess herself then finds happiness in the love of her faithful chamberlain. The evil demon, Boreas, is buried in his own Cave of the Winds which is thrown down by a lightning bolt.

The story is at times fantastic but, on the whole, pleasing. Annette Kellermann scores another hit.

Box Office Value

Full run.

"THE GREEN GOD"

Vitagraph. Five Reels

Cast

Owen Morgan.....Harry T. Morey
Muriel Temple.....Betty Blythe
Major Temple.....Arthur Donahon
Robert Ashton.....George Majeroni
Li Min.....Bernard Siegel
McQuade.....Robert Gaillard
Priest of Buddha.....Joseph Burke

Story—Dramatic. By Frederick Arnold Kummer. Directed by Paul Reddon. Features Harry T. Morey and Betty Blythe.

Remarks

It does not matter how inveterate a faddist a man may be, he is not going to sacrifice his daughter for the sake of his fad. Yet, this is what Major Temple, the father of Muriel Temple, does in this picture.

He has commissioned Robert Ashton to obtain for him a Chinese image, in exchange for which he agrees to give Ashton his daughter in marriage. Having knowledge of how anxious Major Temple is for the image, Ashton demands \$50,000 in addition to the hand of the girl.

Ashton is found mysteriously murdered the next morning. Muriel apparently hides a secret, which she refuses to divulge to Owen Morgan, her sweetheart, who, seeking shelter from a storm at the Temple home, was in the house on the fatal night. He is suspected by the police. In the meantime, Li Min, an inscrutable Chinese servant, disappeared the night of the murder.

At the inquest, Muriel, driven to desperation, confesses that she saw her father enter Ashton's room from the porch roof. The Chinaman, who returned to the Temple home as mysteriously as he had left, exonerated Temple and placed the guilt upon a sect known as the Buddhists, who traced the image to the United States from China, where Ashton had stolen it. Ashton had been electrocuted by an electrical contrivance rigged up by the Buddha.

Betty Blythe as Muriel Temple, Harry T. Morey as Owen Morgan, Arthur Donahon as Major Temple, and Robert McQuade, a headquarters man, acquitted themselves satisfactorily in their roles.

Box Office Value

One day.

"JOHANNA ENLISTS"

Paramount. Five Reels

Cast

Johanna Renssaller.....Mary Pickford
"Mac" Renssaller.....Anne Schaefer
"Pac" Renssaller.....Fred Huntley
Private Hibbard.....Monte Blue
Capt. Van Renssaller.....Douglas MacLean
Lieutenant LeRoy.....Emory Johnson
Major Wappington.....John Stepping
Colonel Fanner.....Wallace Beery
Johanna's Brother.....Wesley Barry
Her Twin Sisters.....June and Jean Prentiss

Story—Comedy. Written by Rupert Hughes. Directed by William D. Taylor. Features Mary Pickford.

Remarks

Uncouth Johanna Renssaller, living a grinding, monotonous life, longs for a beau. Her prayer is answered in the form of a regiment which camps on her father's farm. Lieutenant LeRoy, ill, lives in the farm house, where Johanna has given up her room for him.

The entire personnel of the regiment become admirers of Johanna. The chief of these is Private Hibbard. Inspired by such attentions, Johanna seeks to improve her beauty. One night she determines to take a milk bath. Lieutenant LeRoy who has fallen deeply in love with her, hears her go down the stairs and believes she is going to meet Hibbard. He follows her and disturbs her bath. Her screams bring Hibbard to the spot and he insults LeRoy, thinking that Johanna is in peril at his hands. A court martial takes place, with Adjutant Van Renssaller, the aristocrat of the regiment, as prosecutor. The adjutant and Johanna have become very friendly. At the trial, LeRoy drops the charges for her sake, while Hibbard declares himself willing to die for her. It then becomes a question of which one shall win Johanna, as Hibbard has been acquitted.

Adjutant Van Renssaller, discovering that Johanna's family is a distant branch of his own and, therefore, aristocratic, wins Johanna and when the regiment proceeds on its way, Johanna, in the uniform of a soldier, rides along to marry him in the next town.

Box Office Value

One day.

"FAME AND FORTUNE"

Fox. Five Reels

Cast

Clay Burgess.....Tom Mix
Della Bowen.....Kathleen Connors
"Big" Dave Dawley.....George Nicholls
Judge Quinn.....C. McHugh
Ben Davis.....Jack Dill
Mattie Carson.....Annette DeFoe
Flash Denby.....Val Paul

Story—Western romance, with usual fight scenes. Written by Charles Alden Seltzer. Directed for Fox Films by Lyn Reynolds. Features Tom Mix.

Remarks

Clay Burgess, a rolling stone, returns home to find his father dead and his heritage stolen. He is the rightful owner of the Faro County Bank, which has been stolen by Dave Dawley, one of those men who takes whatever he sees.

In order to get Clay out of the way, Dawley plans to have him murdered, but the best laid plans often fail and Clay comes out whole skinned. He and Dawley have a run in, in which Dawley tries to frame Clay, with the result that he gets a good beating and Clay gets away.

He collapses on the road, due to wounds received in the battle and is taken into Della Bowen's home. She cares for him and when he recovers they plight their troth. Clay then goes to Williams Cache, a hangout for outlaws, most of whom hate Dawley and secures the aid of a party of the West's choicest cut-throats. He beats Dawley at his own game, wins the love of Della and all ends happily.

Box Office Value

Three days.

"SAUCE FOR THE GOOSE"

Select Pictures. Five Reels

Cast

Kitty Constable.....Constance Talmadge
John Constable.....Harrison Ford
Harry Travers.....Harland Tucker
Mrs. Margaret Alloway.....Vera Doria
Mrs. Edith Darch.....Edna Mae Cooper
Teddy Sylvester.....Lewis Willoughby
Maid.....Jane Reckly

"Sauce for the Goose" is a conventional farce, built on a story that has served as the basis of countless pictures and stage plays. The action is rather slow in the first couple of reels, but picks up a bit in the latter half of the picture.

Constance Talmadge, who assumes the role of a neglected wife, does very good work throughout. Harrison Ford also "puts it over" as the husband, who nearly falls for the wiles of a siren. Harland Tucker makes the interloper a convincing character.

The story treats of a woman who, in order to hold her husband, accepts a dinner invitation from a sportily-inclined bachelor. Husband is entertaining a "friend." Both parties discover each other. Explanations in the last few feet clear up everything. Fair picture.

Box Office Value

One day.

"FIRES OF YOUTH"

Bluebird. Five Reels

Cast

John Linforth.....Ralph Lewis
Lucile Linforth.....Ruth Clifford
Ronald Standish.....George Fisher

Story—Dramatic. By Rupert Julian and E. J. Clawson. Scenario by Fred Myton. Directed by Rupert Julian. Features Ruth Clifford.

Remarks

This picture is about on a par with other recent Bluebird releases, in that the story it tells is highly improbable. It is incredible that a man, so engrossed in matters of finance that he neglects his young wife and withholds from her the little attentions that she craves, would suggest that he release her from her marriage vows when he learns that she is unhappy for the want of the affection that he fails to bestow upon her.

Neglected by her husband, Lucille Linforth is thrown into frequent contact with Ronald Standish, a likeable young fellow more of her own age. He impetuously importunes her to elope with him. In desperation, she assents. Upon second thought, he realizes that he is not doing the honorable thing and permits her to return to her husband's home.

During their absence, a thief enters the house and steals a packet of bonds. He has witnessed the halted flight of the two and holds this over Standish, offering to compromise by selling the latter the bonds. To shield the wife Standish buys them and is caught by the police with the tell-tale papers on his person. Faced by the husband, he "confesses" to the theft, but the "confession" is not taken seriously by the wife. She knows he did not steal them. They go their respective ways, the wife is freed from her husband and, in time, she and Standish marry.

Box Office Value

One day.

"THE MASK"

Triangle. Five Reels

Cast

Sally Taylor.....Claire Anderson
Babe.....Rae Godfrey
Marybelle Judson.....Grace Marvin
Mrs. Massington.....Bliss Chevalier
Miss Beech.....Lillian West
Billy Taylor.....John Guilbert
Sam Joplin.....Ed Hearne
Herbert De Lacy.....Juan De La Cruz
Silas Taylor.....Harry Holden
Miss Prim.....Marie Van Tassel

Story—Comedy-Drama. Deals with social ambitions of a newly made heiress. Written by E. Magnus Ingletton. Directed by Tom Heffernon. Features Claire Anderson.

Remarks

Billy Taylor is a gay youngster with no thoughts for the morrow. Disinherited by his uncle, he determines to go to work, his inspiration being Babe, with whom he is in love. Sally, Babe's sister, who has inherited the fortune that was rightfully Billy's, takes it into her head to become a lion in society. With this end in view, she cuts her former sweetheart, Sam, and forbids Babe to see Billy. She picks Herbert De Lacy, a fortune hunter, as her sister's future husband. One day she is given a harsh awakening when she discovers that Lacy has promised to marry Marybelle, a wealthy widow with an overabundance of girth, sentiment and dollars.

DeLacy, true to the traditions of villains the world over in pictures, attempts to abduct Babe, but is prevented by the timely intervention of Billy who takes Babe to his home, where they are to be married and find Sam and Sally doing the "let's forgive and forget" stunt.

Usual happy ending.

Box Office Value

None. An impossible picture.

"UNTAMED"

Triangle. Five Reels

Cast

Jim Jason.....Roy Stewart
Don Felipe.....H. A. Dudgeon
Carmelita.....May Grace
Pancho.....Graham Pettie
Prof. Allen.....H. C. Simmons
Ruth Allen.....Ethel Flemming
Mike.....John Luce
Dolores.....Jimmy Weil
Pedro.....Eagle Eye

Story—Western. "Milk-bottle" type. Written by Kenneth B. Clark. Directed by Cliff Smith. Features Roy Stewart.

Remarks

Jim Jason, a Montana rancher, forms a partnership with Don Felipe, a half-Mexican rancher, by which Jason's half of the ranch goes to Felipe upon Jason's death or vice versa. Jason is a soft hearted, mushy sort of cowboy who delights in nearly killing people and giving away pet calves to orphans. He meets Ruth Allen, a city girl, and falls in love with her. They quarrel and part, as is usual with lovers, after a little fight in which Jason almost kills a peon who tried to stick a knife in his back, under orders from Felipe.

Carmelita, an orphan whom Jim has befriended, falls ill and, during her delirium, calls for a pet calf that Jason gave her. The pet has run away and she mourns its loss. Jim immediately rounds up all the cattle in the country in order to find the calf and brings it back to Carmelita. He and Ruth are then re-united and all ends well.

Box Office Value

Try it and see.

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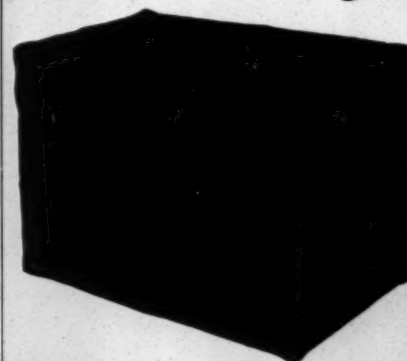
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